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France

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in red on the glaze } Limoges

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STAPLES AND NOVELTIES. LIMOGES
HAND PAINTED CHINA FROM OUR
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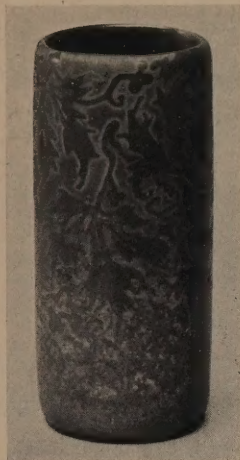
THEODORE HAVILAND

La Porcelaine Theodore Haviland

LIMOGES, FRANCE

THEODORE HAVILAND & CIE

25 MURRAY STREET, NEW YORK CITY



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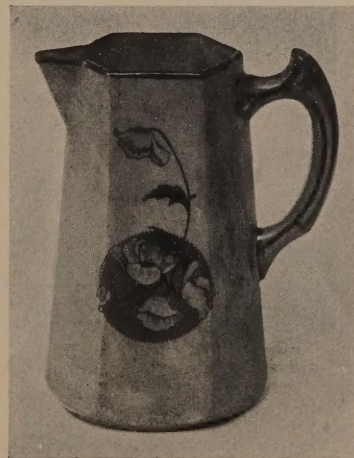
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OTHER LATE ARRIVALS IN BASSETT CHINA SHOW NEW DECORATIONS,
THE THISTLE PLATE BEING ESPECIALLY PRETTY

PHOTOGRAPHED SPECIALLY
FOR POTTERY AND GLASS

BY COURTESY OF
GEO. F. BASSETT & CO.

POTTERY & GLASS

VOLUME II

MARCH 1909

NUMBER 3

NEW IMPORT SELECTIONS

LATE BUYERS ARE WORKING TO ADVANTAGE IN SECURING MANY VALUABLE SELECTIONS NOT EXHIBITED EARLIER IN THE SEASON

By C. RUGE

NEW import samples continue to arrive from many European sources, and some of the later acquisitions are even more attractive than those displayed earlier in the season. Every time I revisit the import showrooms there is something new to inspect—the number of samples to look over this year seems to be never ending. Some one has suggested that perhaps the import “season” is gradually developing into a sort of “continuous performance,” and indeed, there is some reason for such suggestion. It is to be noted, however, that the late arrivals have

not been sent over simply to fill up the sample rooms, for many of them possess extraordinary merit and show commercial values far in advance of what has heretofore been offered. The reason, in many instances, for these late arrivals lies in the fact that the European manufacturers were somewhat timid about advancing their new designs during the hard times, and only commenced to do so very late in the fall, when business conditions began to warrant a re-establishment of confidence. We are, therefore, only just now beginning to see the results



THE NEW ART OF ENGLAND HAS FOUND EXPRESSION IN FOLEY ART CHINA FROM THE PEACOCK POTTERY, STAFFORDSHIRE • EDWARD BUTLER, IMPORTER

of the new creations put in hand at so late a date. Many of the buyers who are arriving later than usual are, therefore, working to decided advantage, instead of disadvantage, as their orders include many valuable selections from the more comprehensive exhibits.

A very large display of English china may be seen at Edward Butler's, 45 Warren Street, who represents no less than eleven first-class English concerns, including Wedgwood & Co., Ltd.; Booth's, Ltd.; Lingard, Webster & Co.; Sandland & Colley, Ltd.; Star China Co.; Foley Art China; S. Radford's Crown China; F. and R. Pratt & Co., Ltd.; Gater, Hall & Co.; T. G. Green & Co., Ltd.; and Longpark Pottery Co.

Very interesting is the display of Foley Art China. The new art of England has found expression in this ware, which is simply deco-

pattern is now on the market here. Very pretty basketware for table ornaments is produced by the same firm. The fancy plates and dishes with exotic bird decorations are well calculated to give a unique appearance to any table. They are carried out in powder blue with inserted panels showing birds and flowers, the panels surrounded by embossed gold borders. Besides plates, there are candlesticks, fruit baskets and all kinds of other fancy pieces.

The Pompadour represents the same class of ware, but, as the name indicates, in French style, which some will find more in harmony with their furniture. A piece of Pompadour basket work was illustrated on the front cover of our February number, but was wrongly accredited as being of Crown Staffordshire origin. By referring to the illustration mentioned



BOOTH'S, LTD., SENDS OVER A NEW LINE OF SILICON WARE
SHOWING BANDS AND LINES IN COLORS AND GOLD

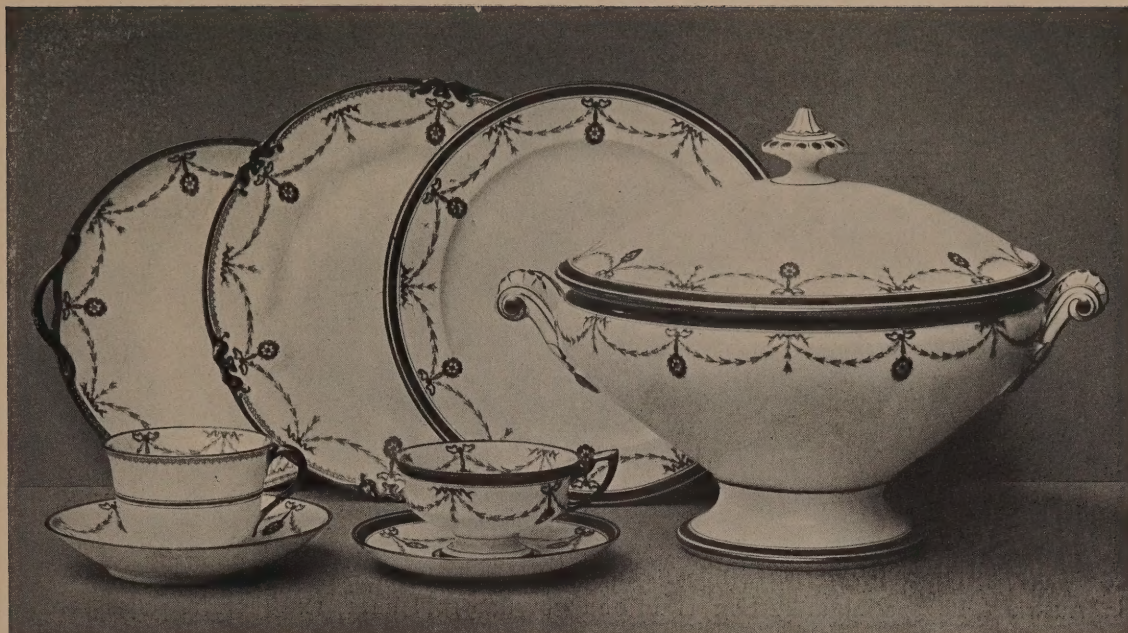
rated with very original borders of modern type. The patterns come in gray, blue and green, of which the first is the plainest, but, to my taste, the most refined. The blue and gray is very striking. A design especially favored by New Englanders is composed of lines only, which shows off the beauty of the china. Old fashioned tea sets, cups with pretty roses and gold borders are also a part of the attractive display.

S. Radford's Crown China shows very elaborate but tasteful designs. The ware is English bone china. From Radford's is also a pattern showing steel blue landscapes.

Booth's, Ltd., sends a large line of Silicon ware. Bands and lines in colors and gold, gold embossing and the Greek key are the predominant decorations. A pretty set with a border of blue, green and gold used to be the King of Spain's table service, before he married. The

the reader will obtain an excellent impression of the Pompadour line. Booth's also produces the C B blue and white ware, which is a perfect reproduction of the Chinese ware of the sixteenth century. It comes with the very artistic Hawthorne pattern.

Wedgwood & Co., Ltd., have a large display, including many different lines. The poppy pattern in flow blue and also in green attracted my attention. The heavy border prints treated in the enamel colors, which have been revived, possess a charm all their own. These used to be the standard for the English home market. The blue willow pattern is also very much in demand again, not only for home but also for hotel use. Old octagonal designs have again gained favor and Wedgwood & Co.'s flow blue Turkey sets are no less desirable. Beside these old English designs the Pekin pattern is to be seen. It has a distinctly oriental flavor, and



THE "POMPEIAN" OF THE PORCELAINES G.D.A., HAS SMALL BORDERS OF MANY FLOWERS IN GOLD AND GREEN WHICH SHOW OFF ESPECIALLY WELL ON THE VENETIAN SHAPED TUREEN

many prefer this rich enameled pattern to all others.

Lingard, Webster & Co. display a large assortment of decorative teapots. The lines run from the Black Rock plain and decorated to the Samian; also decorated jet. Among them will be found individual shapes which have never been exhibited before. The coloring is very deep.

Another line represented by Edward Butler

beyond the value of the price at which they are sold. Everyone ought certainly to be able to satisfy his requirements at Edward Butler's.

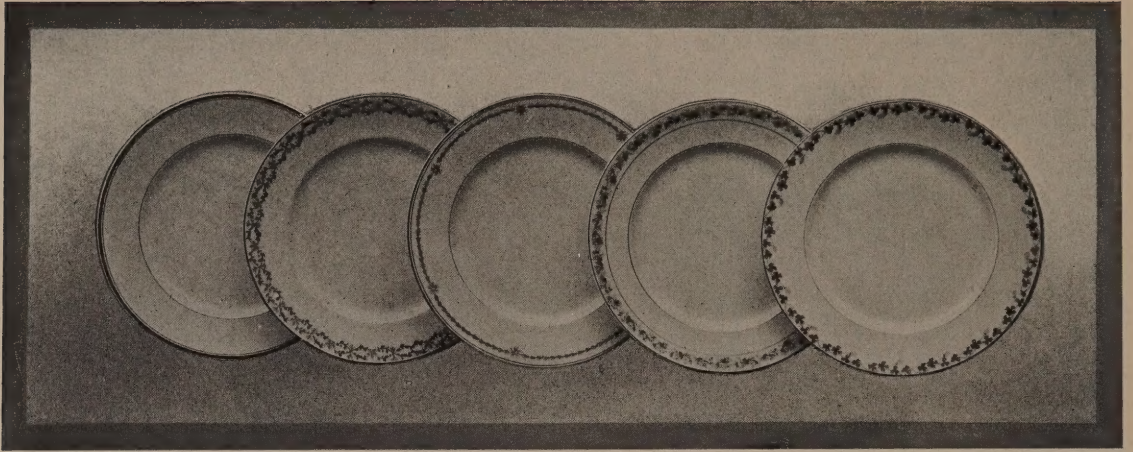
Geo. F. Bassett & Co., 49 Barclay Street, display very pretty patterns in English porcelain. They have a poppy design on the market from the Eversley concern which promises to become very popular (illustration). It suggests the blue Swedish ware, although it cannot be called an imitation as the design is different.



A NEW EVERSLEY POPPY DESIGN SUGGESTS THE BLUE SWEDISH WARE ♣ ♣ ♣

are the vases of A. G. Harley Jones. They are decorated with groups and figures surrounded by rich ornamentation. The premium stores favor these vases because they are decorative

The ware with the Indian tree is also very popular again. This house was the first one to bring it out. A very great and beautiful assortment is shown in their Bassett china, made



SOME OF THE BASSETT DESIGNS ARE LARGE GOLD BANDS, OTHERS ARE NARROW BORDERS CONFINED BY FINE GOLD LINES, AND THERE ARE ALSO BORDERS OF BLUE FORGET-ME-NOTS, ROSE GARLANDS AND SMALL GREEN LEAVES INTERSECTED WITH LITTLE ROSES

in Austria. Its special attraction is in the beauty of the body and the tasteful decorations, which would seem to make it worth a much higher price than asked. A proof of the beauty of the Bassett china is that the white and gold ware looks so refined, as gold bands are effective only in fine porcelain because there is so much undecorated space showing the quality of the porcelain. Some of the designs are large gold bands, others are narrow borders confined

by fine gold lines; and there are also borders of blue forget-me-nots and rose garlands. A pattern which struck me as being very attractive had a border of small green leaves intersected with little roses.

In Limoges porcelain Bassett & Co. are exploiting some wholly new features. One of the most notable of these late arrivals is an assortment of chop dishes, one of the most attractive of which we illustrate here for the first time.



WEATHERBY'S SEND OVER A NEW SHAPE IN THE HUDSON PATTERN ♣ TO BE SEEN AT ROBERT SLIMMON & CO'S.



A WORTHY LATE ARRIVAL

PHOTOGRAPHED SPECIALLY
FOR POTTERY AND GLASS

✻ COURTESY OF ✻
GEO. F. BASSETT & CO.

As will be seen the center is entirely hand-painted in masterly manner in a design composed of grapes and peaches, almost luscious in their realistic treatment. This beautiful subject is worthy of its handsome setting within a wide rimmed border of etched gold.

The other illustration comprising three plates and a low bowl shows a further selection of the late arrivals in Bassett china, made and decorated in Limoges. These all show new and exclusive designs—the thistle plate is especially attractive and very original (see frontispiece).

As usual, the first in the field with Limoges china were the Porcelaines G.D.A., 29 Barclay Street. They have four new styles, however, all of which have this season's characteristic Limoges' feature of a dignified simplicity, which excludes loud coloring and large florid designs. Simple ornamental borders are in favor, and wherever flowers are used delicate coloring prevails. The most costly patterns show plain incrustated (or acid etched) gold borders or gold lace borders.

The "Pompeiiian" is somewhat cheaper, but



LIMOGES (POUYAT) PORCELAIN TANKARD
12 INCHES IN HEIGHT ❧ ❧ ❧ ❧ ❧

is just as artistic. It has a small border of May flowers in gold and green, which shows off especially well on the Venetian shaped soup tureen.

The third group of new importations shows dainty borders of rosebuds without foliage, festoons surrounding small roses and similar graceful border designs.

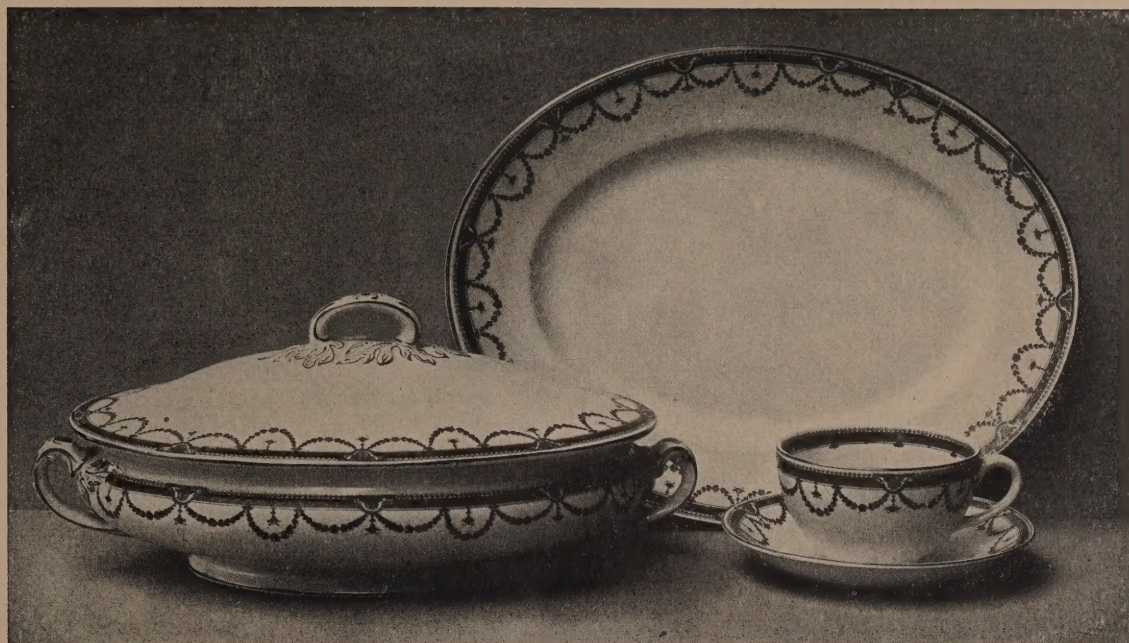
The fourth and most inexpensive group is decorated with sprays. The treatment is very delicate and compared with last year's ware at first glance it looks almost faded, but anyone with artistic sensibilities will soon feel that these new importations, even the cheaper ones, are of a far superior artistic value.

Paroutaud & Watson, of 37 Murray Street, display a handsome assortment of Pouyat Limoges china. An enormous amount of dinner ware is to be seen at their showrooms. Green and gold are the predominant colors, but very artistic borders in a soft blue are among the samples. Geometrical designs of genuine style prevail over flower patterns. Small roses, however, are always attractive and in large demand. Large flower decorations are also to be found in very tasteful pieces.

Among the very latest arrivals in Pouyat por-



LIMOGES (POUYAT) PORCELAIN TANKARD
10½ INCHES IN HEIGHT ❧ ❧ ❧ ❧ ❧



NEW PATTERNS AND SHAPES IN THE WILKINSON LINE INCLUDE A TREATMENT OF THE RITZ PATTERN, REGENTS SHAPE, WHERE THE GARLANDS ARE DONE IN A RICH DEEP GREEN AND SOFT PINK * * * * * ROBERT SLIMMON & CO.

celain are choice tankards and pitchers, decorated in very Frenchy floral designs, two of which are here illustrated; the taller one (12 inches in height) showing a gracefully disposed design of pink morning glories on a green ground, with the stems of the flowers worked out in gold, while the handle is entirely of gold; the smaller one (10½ inches in height) showing a red poppy design with foliated leaves in light green, gold stems, and the wide encircling band as well as the handle in soft gold. These tankards and pitchers should prove good sellers, as they can be offered at moderate prices. They are useful articles as well as having the merit of being ornamental, and they have that charm which so quickly identifies all of the famous Pouyat importations.

Robert Slimmon & Co., 96 Church Street, exhibit a large assortment of English porcelain and earthenware. New patterns and shapes in the Wilkinson line have arrived, which are very neat and pretty. I especially admired the samples in the Ritz pattern (Regents shape), where garlands in a rich deep green and soft pink ornamented the dishes. Another pattern, called simply R. 595, also attracted me by its delicate and refined coloring. The border in green, pink and gold shades into a very artistic tint which softens down towards the center.

Those fond of more striking designs and

colors will also find what they like. Good taste is equally displayed in these more gorgeous patterns. The Rex shape is found in the Wilkinson importations carried out in a bright blue on a white ground, with old-fashioned pictorial and conspicuous designs. Another pattern in the Rex shape has large red poppies, with gold covering the edge of the plates in garlands, and richly decorating the other dishes. In underglaze prints also the Wilkinson line is well stocked. The "Queen's border," in flow Canton is very striking.

The Silver shape, also, with the Irish pattern—a favorite of old—still holds its own in the showrooms, and has not been crowded out by the new importations.

Weatherby's send a new shape in the Hudson pattern, having floral decorations in different colors and designs. These are prints, but very well done.

Bourne & Leigh show again the old Willow pattern, which is always in fashion. The blue is very dark and of a rich and beautiful shade.

A new line of goods has arrived from Sudlow & Sons. The shapes and styles are both artistic and practical. The surfaces show copper and silver effects, but the inside is of good earthenware, which affords a wholesome receptacle for any beverage. The new Olympic shape cannot be excelled in classic beauty.

THE TARIFF

A SUMMARY OF CONDITIONS AND SOME OF THE PROBLEMS THAT WILL CONFRONT THE WAYS AND MEANS COMMITTEE IN ADJUSTING RATES TO REVENUE REQUIREMENTS

By GEORGE B. LINCOLN

PROBABLY no other subject so much occupies the attention of the business world at the present time as the revision of the tariff which will be made at the special session of Congress which President Taft has called for that purpose. As some one has said, there is nothing sacred about a tariff schedule. On the other hand, a prospective revision causes so much uncertainty, and is so disturbing to business, that such agitation is quite generally deplored among business men. But there has been for some time a growing demand for a change and the tariff will be revised.

The present tariff law, commonly known as the "Dingley Tariff," was passed in 1897. Under it we have had unprecedented prosperity. Whether this prosperity has been in consequence of, or in spite of, the law is a disputed point. We shall not attempt to decide this question, but we may examine the matter from different points of view.

It is noticeable that most of the agitation for tariff revision has been with the purpose of lowering the duties, but President Taft, in speeches before his election, made it plain that revision might be upward as well as downward. He intimated that it might be possible that the tariff on pottery should be raised. Whether this should be done or not is not for us to determine, but it is quite evident from the tone of the President's speeches that he aims to bring about an equitable adjustment of the schedules, to lower such as should be lowered and to raise such as should be raised. With this position no one can take exception. What should be aimed at is fairness.

It must not be lost sight of that it is necessary to devise some scheme to increase the revenue. Can this best be done by a high or low protective tariff? Those who have followed the hearings before the Ways and Means Committee will recognize that the members of the

Committee have been trying to determine whether a lowering of the tariff on certain articles would not tend to increase the revenue by greatly stimulating importations. Where this can be done without injury to our own industries we feel sure all will concede it should be done. Are there not certain kinds of pottery which are not made in this country upon which the tariff might be lowered with advantage to the importer, the consumer and to the revenue? Where there is no industry to protect, should not the tariff be adjusted to a "tariff-for-revenue-only" basis?

There has been considerable agitation in favor of the adoption of specific, in place of ad valorem, duties. It is urged that this would equalize matters and simplify the assessment of duties. It is also claimed that it would do away with the danger of undervaluation and would secure the payment of the proper amount of duties. Yet, some tariff students find no good argument in favor of the proposed change. Further, they say that absolutely specific rates of duty are wholly impracticable. That this would not be true were the different classes of merchandise all of one grade. For instance, plate glass pays a specific rate of duty based upon the size of the glass. This is easy of ascertainment, because the glass is easily measured. It is also fair because the values do not vary greatly. But take a plain glass pitcher, or one simply decorated, and subject it to the same rate as a fine cut glass pitcher, and the inequity will be apparent. Suppose that all grades of pottery were subjected to the same specific rate of duty, as, for example, so much per pound. In order to produce sufficient revenue the rate must be so high that the cheaper grades would be entirely shut out and the tariff would not be protective, but prohibitive. But, it is urged, that the goods could be classified with a certain specific rate on goods within each

class. For example, sixty cents a dozen on plates worth not to exceed one dollar per dozen; seventy-five cents per dozen on plates worth one dollar and less than two dollars per dozen; one dollar per dozen on plates worth two dollars and less than three dollars per dozen. Certainly this could be done, and a reasonably fair schedule might possibly be adopted. But the *ad valorem* principle enters here, and it is impossible to escape it. The examiners and assistant appraisers must still continue to fix values, the special agents must still continue to make investigations, and the general appraisers must still be appealed to in order to settle the controversy. No, a purely specific basis is an impossibility. It is also claimed that there is quite as much chance for undervaluation, if not more, in those classes of goods which pay a specific rate based upon values, as where the duty is purely *ad valorem*. Take the example given above. What a temptation to enter plates worth a little over two dollars per dozen at a little less than two dollars! A difference of only two cents in the value of a dozen plates would make a difference of twenty-five cents in the duty per dozen plates, and this would make a tremendous aggregate in the course of a year. Nor need we greatly wonder if such tactics should be resorted to, for it certainly is not equitable that plates valued at \$2.01 per dozen should pay twenty-five cents more duty than those valued at \$1.99 per dozen. The above figures are not to be found in the tariff, but they serve to illustrate schedules which do exist, and which are just as inequitable as those quoted. Such schedules are not fair; they are invitations to fraud. So far from adopting specific rates of duty for all articles, as has been proposed, Congress should do away with all specific duties based upon values.

During the past fiscal year the total importations into this country of "bottles, decanters, or other articles of glass, cut, engraved, painted, otherwise ornamented, etc," amounted to \$1,463,466.03. The duties on the same at 60 per cent. amounted to \$878,079.59. The total importations of all kinds of dutiable glass and glassware was \$6,175,786.31, the total duties being \$3,285,920.81. "Glass enamel, white, for watch and clock dials," and "glass plates or disks, rough-cut or unwrought, for use in the manufacture of optical instruments, spectacles, and eyeglasses, and suitable only for such use," are free. The total importations were \$369,850.

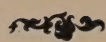
The total importations of pottery for the last

fiscal year, the duties and the several rates of duties are shown below.

	Rates	Values	Duties
Common yellow, brown, or gray ware, not decorated.....	25%	\$61,506.93	\$15,337.00
Rockingham ware, not decorated	40%	15,269.00	6,107.60
China, porcelain, parian or bisque ware, not decorated or ornamented.....	55%	1,251,576.10	688,366.64
China, porcelain, parian or bisque ware, decorated or ornamented....	60%	11,515,826.98	6,909,483.06
		\$12,844,179.01	\$7,619,294.30

The greatest importations of plain ware were from the United Kingdom, \$517,150; from Germany, \$357,122; from France, \$290,079, and from Austria-Hungary, \$80,031. In decorated ware, Germany leads the list with \$4,856,092, then follow in order, United Kingdom, \$2,397,234; France, \$1,869,660; Japan, \$1,448,594, and Austria-Hungary, \$910,224.

It is predicted that the expenditures of the Government for the current fiscal year will exceed the revenues by \$100,000,000. What part of this deficit will the pottery and glass interests be called upon to make good? Congress has been asked to modify the present law by adding a specific rate of duty of one cent per pound on such wares as now pay 55 per cent. *ad valorem*, and two cents per pound on such as pay 60 per cent. *ad valorem*. Should this increase the duty to such an extent as is claimed by the importers, and should the importations be the same as during the past fiscal year, the gain to the revenue would be upwards of four million seven hundred thousand dollars, or nearly 20 per cent. of the probable deficit. Should this additional burden be placed upon the importer and the consumer? Would such an increase in the tariff diminish the importations and so defeat the purpose of the change, so far as increasing the revenues are concerned? Would the consumers turn to the domestic productions? Would the foreign manufacturers lower the prices of their output in order to maintain a market for them? Would the importers and middlemen consent to a reduction in their profits so that the consumer need not bear all the burden consequent upon the increased cost of importation? On the other hand, if Congress should reduce the duty to 30 per cent. on the plain ware and 35 per cent. on the decorated



ware, as has been asked by the importers, would the foreign manufacturers increase export prices to this country? Such action on the part of foreign producers is not unknown. When the reciprocity treaty was made with France, whereby, in exchange for certain concessions on the part of that country a reduction of two dollars per case was made on champagne imported from that country, the French producer showed his appreciation of the courtesy by raising the export price to this country two dollars per case—and the American consumer pays for his imported champagne just exactly what he did before the tariff was lowered! Would the same result obtain to any considerable extent with regard to pottery? These and other questions are to be considered.

The avowed purpose of a tariff, aside from producing revenue, is to add to the foreign market value a sum equal to the difference between the cost of production here and the cost of production abroad. The average earnings of the American potter is \$2.50 per day, of the English potter \$1.25 per day, of the French potter \$1.00 per day, of the German potter 90 cents, of the Austrian 80 cents, and of the Japanese less than 30 cents. The existing tariff is based upon the difference between the cost of production in America and the cost of production in England. Now the importations of decorated ware from Germany are twice as great as those from England, while the wage paid in England is one and one-half times as large as is paid in Germany, and over four times as large as is paid in Japan. It is evident that to give full protection the tariff must be so adjusted as to cover the difference between the wages of the American workmen and the most poorly paid foreign workmen. The importations from China are so small that they need not be considered in this connection. But the importations of plain and decorated ware from Japan during the past fiscal year amounted to \$1,450,201. Is this such a volume as to make it necessary to raise the tariff sufficiently to offset the low wages paid to Japanese potters? Or will it be sufficient to base the tariff upon the wages paid to European workmen only? Is the difference in the cost of transportation from far off Japan sufficient to offset the difference in wages? Though the importations from Japan fell off last year while those from France, Germany and England increased, yet the importations from Japan had steadily increased for many years prior to last year, and it is probable that they will continue to increase for

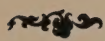
many years to come.

We have seen that the aggregate importations of pottery last year were about thirteen million dollars. Let us now turn our attention to the domestic productions.

The American manufacturers have about \$20,000,000 invested. The annual output is about \$14,000,000. There are about 20,000 operatives employed, with about 30,000 more directly dependent upon the industry. It will be seen that the values of the domestic manufactures and of the importations are about the same. We have no means of ascertaining how nearly the capital invested by the importers may equal that of the domestic manufacturers. It must be evident, however, that the manufacturers employ many more workmen than the importers. It is also quite plain that both the importers and the manufacturers will on the average sell their wares at a profit. The parties most at interest, then, are the workmen and the consumers. It is true that if Congress should adopt a low enough schedule, the domestic manufacturers would be driven out of business; while, if a high enough schedule should be adopted, the importer must close his doors. Either contingency is improbable. But if the lawmakers should adopt too low a schedule, the wages of the American workman would be cut and the business of many different industries would suffer in consequence. For instance, if the workman's wages were lowered fifty cents per day, he would lose at least \$150 per year, and he would be obliged to economize that much; the grocer, the clothier, the dry goods merchant, the farmer and others would lose a certain amount of patronage. If the lawmakers should adopt too high a schedule, each purchaser of imported pottery would have to pay a correspondingly high price.

It is claimed by the domestic manufacturers that, should the tariff be lowered to such an extent that the increased importations would produce greater revenues, the increase of importations would be at the expense of the American manufacturers. In other words, if the importations greatly increase, not on account of an increased demand, but on account of a lowering of the tariff, the domestic potteries will manufacture and sell just that much less pottery. On the contrary, the importers claim, if the tariff were lowered, the domestic potteries would still continue to manufacture goods at a handsome profit.

Concerning the merits of the controversy we cannot express an opinion. We are interested



alike in the prosperity of the importers and the American manufacturers. Let us be fair with each other. We need both the foreign and domestic wares. Let us hope that Congress in its wisdom will so adjust the tariff schedules that the American manufacturer and workman shall receive a full measure of protection, so that no pottery shall close its doors and no workman receive less wages than his due; and that the importer of foreign wares shall not pay a higher rate of duty than is just and reasonable, and that no one of them shall close his doors because of prohibitive duties; and finally—that the consumer shall not be obliged to pay more than is reasonable for the necessities and luxuries of life.

AMERICAN POTTERY

Slowly but surely American potters are competing successfully in the production of high-grade pottery. The quality of the ware produced of late years shows a distinct advance, and the output is growing steadily. That there is plenty of room for further growth is evidenced by the record of our exports and imports. Government statistics show that the value of the pottery used in the United States in 1907 amounted to nearly \$45,000,000. Of this nearly \$15,000,000 was imported, most of it coming from England and France, though Germany, Holland, Belgium and Japan furnished a considerable portion of it. Baltimore is the main port of entry for these importations, with New York, Boston, Portland, Me., Philadelphia and New Orleans following in the order named. In the same period, we exported a little over \$1,000,000 worth of pottery. American manufacturers imported that year \$1,500,000 of kaolin and ball clay from England. Considerable quantities of high-grade clays are shipped to Trenton from Florida, Kentucky and Pennsylvania, and bring from \$10 to \$20 per ton.—*The Clay Worker*.

DISCHARGED FROM BANKRUPTCY

Judge Holt, in the United States District Court, has granted discharge from bankruptcy to D. B. Bedell & Co. (corporation), china, No. 22 West Thirty-fourth Street. Liabilities, \$43,631.

Figures show that 7,418,200 speeches, making about 200 tons of published matter, were distributed by the Government Printing Office at Washington during the recent campaign.

EDUCATIONAL SCRAPS

A collection of nearly three hundred fragments of Arab pottery of the fourteenth and fifteenth centuries on view in the accession room of the Metropolitan Museum well illustrate the present policy of that institution, to make it an educational center of art as well as a treasure house. These fragments were grubbed out of the waste heaps of the Old Cairo. They are bits of cheap crockery, mostly kitchen ware. The day is not far distant when the United States will be dotted with potteries making kitchen ware. These fragments have been collected with the idea of teaching our future potters how much beauty can be got by simplicity of design and color even out of the commonest materials. They cost the museum one cent apiece a year ago. Now similar fragments are being sold in Paris and London for many hundred times as much.—*New York Post*.

KAOLIN BUT NO POTTERIES

With Macon, Ga., as a center, within a small radius, there has been invested in mines \$75,000 by the Atlanta Mining Co., \$30,000 by the General Reduction Co., at Pike's Peak, \$50,000 by the Georgia Kaolin Co., and \$20,000 by the McIntyre Kaolin Co. It is estimated that within the next three months \$50,000 will be invested by two other mining companies that have secured holdings in this neighborhood. The immense output of these mines is shipped to pottery works in Ohio, New Jersey, Indiana and other States.

FURSTENBERG PORCELAIN

In connection with a description of a local exhibit of Furstenberg porcelain, the *Coburg Tageblatt* remarks that under the skilled guidance of Herr C. Siebert, the designer, and Herr Kruse, the director of the factory, the Furstenberg establishment has maintained its old reputation, by reproducing specimens of work executed by the factory between 1770 and 1780.

Lawrence M. Bourgeois, Covington, La., advises the *Manufacturers' Record* that there is an opportunity for establishing a pottery at Covington. He states there is plenty of suitable clay and water and railway facilities.

In the pottery industry in Germany females earn \$2.16 to \$3.00 a week, and the males earn \$2.86 to \$7.20.



THE COLORS MIGHT BE CONSIDERED RAW AND CRUDE WERE IT
NOT FOR THEIR CLEVER HANDLING ❁ ❁ ❁ ❁ ❁

PHOTOGRAPHED SPECIALLY
FOR POTTERY AND GLASS

COURTESY OF
E. KARMAN



HUNGARIAN MANUFACTURERS HAVE WISELY CLUNG TO THE TRADITIONS OF THE RURAL POTTERS

HUNGARIAN POTTERY

UNCOMMON WARES OF CLASSIC SHAPES AND BOLD COLOR TREATMENT ARE FULL OF THE TRADITIONS OF A STRANGE COUNTRY

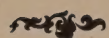
THE production of earthenware in Hungary is not new—in fact, that country had its rural potteries centuries ago. Many of the “peasant potteries” are still in existence. They continue to produce the necessities of their own localities, and for the most part the wants and tastes of the populace are the same to-day as they were generations ago. Therefore, the same sort of articles, the same shapes, and much the same character of decoration prevail. The ware made for the peasantry is performed in a crude manner, but, as anomalous as the statement may seem, this very crudeness has been brought to a state of perfection which bears traditional significance of the deepest interest.

Every village has its local pottery, and the houses of the country folk are not considered fully furnished unless they contain hundreds of specimens from different localities; scores of these pieces may be seen upon the walls, shelves and rafters used as objects of decoration only. There are also several large plants in Hungary which produce all kinds of ware, especially faience. Some of this ware is now finished in much better quality than is served to the peasantry, but the manufacturers have

wisely clung to the traditions of the rural potters, and shapes and decorations remain the same, except that they are done in better manner, still preserving, however, the characteristic boldness of treatment.

Several attempts were made in years past to introduce this class of Hungarian wares into this country, but no very great reception was accorded them until E. Karman, a native of that country, introduced three very interesting lines last summer at Atlantic City. Much to his astonishment he found that they were instantly taken up, chiefly by the very best class of patrons. After considerable search POTTERY AND GLASS located Mr. Karman at 65 West Broadway in unpretentious quarters surrounded by his uncommon wares, pictures of which will undoubtedly prove of interest.

One of the lines illustrated, the pieces shown in the heading of this article, as well as the large plaque, is made in a small village near the city of Rima-Szombath (Gross-Steffelsdorf), the capital of the county of Gömör, situated on the Rima, seventy-eight miles northeast of Budapest. This ware is now in high favor among the Hungarian nobility, much of it being used especially in the summer homes. It is a



THE FLOWERS ARE OUTLINED WITH AN INDENTED LINE WHICH GIVES THE DESIGN A SLIGHTLY RAISED APPEARANCE ♣ ♣ ♣ ♣ ♣

good china body made of a local clay, and is richly decorated with floral designs in bold treatment. The colors might be considered raw and crude were it not for their clever

handling; and then, too, we must remember that it is not to be unclassified on this account, because so many introductions this year show strange and weird colorings that are far removed from the palette of the conservative artist. In fact, this ware would lose much of its charm were it not for the bright and vivid colors of the wild flowers which cover almost the entire object. The painting is all done by hand (under the glaze); it is not done by schooled artists, but shows most interestingly the originality of the worker. This feature is really just what makes the Hungarian ware so distinct from all others.

The vase of classic shape is another specimen of Hungarian manufacture, coming from the city of Kun Szt. Marton. It reminds one of a sort of old English ware. This earthenware of a light tan body is chiefly made in decorative shapes, but there are also some utility pieces. The flowers are first outlined with a dark brown indented line, which gives the design a slightly raised appearance. The colors are then filled in, but without much detail of shading. The effect is rough and sketchy and altogether charming and interesting.

The early Romans had a merchant marine which carried the people and products of the empire into many parts of Europe. They unconsciously left a legacy of great value to Hungary in the magnificent pottery specimens which have been reclaimed from time to time during



STRANGELY SHAPED VESSELS MADE IN A FINE BLACK WARE BURNISHED BY HAND ARE EXACT DUPLICATES OF ROMAN MODELS CREATED CENTURIES AGO BY MASTER HANDS ♣ ♣ ♣ ♣

the elapsed centuries from excavations of old Roman ruins in Hungary. The potters of Szenes, near which town many of these excavations have been made, have taken the old relics of classic shapes as models from which to pattern a fine black ware. This ware is made from a naturally dark colored clay found near that place, and now strangely shaped vessels, jugs, vases and jars are being made for decorative purposes—exact duplicates of those modelled centuries ago by master hands. The pottery is entirely black, like the originals, and differs from all other pottery in that instead of being glazed it is highly burnished by hand by rubbing it with black stone, a process which requires both skill and patience.

THE GERMAN PORCELAIN INDUSTRY AND THE AMERICAN CRISIS

IN dealing with the effects of the recent American crisis upon the exports of German porcelain to the United States, Dr. Hermann Zickert, in the columns of the *Deutsche Töpfer und Ziegler-Zeitung*, remarks:

Stocks of porcelain, in the hands of some American dealers, assumed large proportions when many American workers were out of employment, owing to the fact that delivery had to be taken of orders previously placed in Europe. Other dealers who had been cautious in placing orders then ceased purchasing altogether. Exports in colored soft porcelain from Germany to the United States are said to have fallen off 20 per cent., or to a greater extent than exports in general of that article. The exports to America of the finer qualities of porcelain, though aggregating much less in quantity than the lower grades, showed, for the first nine months of 1908, an increase as compared with the same period of 1907. The exact figures quoted are:

	First nine months 1907 (tons)	First nine months 1908 (tons)
Colored soft porcelain.....	13,465	10,805
White soft porcelain.....	992	479
Fine porcelain.....	1,197	1,362

The value of porcelain manufactures in Germany is said to have suffered from the above causes. Shares in porcelain manufacturing companies had reached on August 4 a low level, but now show in most cases a more or less important recovery.

The prospects of a normal reaction in the American trade are said to be affected by the

reluctance of importers to place forward orders, in view of the unsettled state of tariff matters.

HOME INDUSTRIES AND ARTS AND CRAFTS

Commenting upon the "Ideal Home Exhibition," recently held in London, the Journal of the Royal Society of Arts remarks: "Some people * * * seem to think that 'Arts and Crafts' and 'Home Industries' are practically interchangeable terms. * * * Both represent in their origin and aim two quite different movements. * * * The Home and Arts and Industries Association deals mainly with the simpler industrial arts (intended) to improve the moral, physical and intellectual conditions of the peasantry and village laboring classes. The Arts and Crafts Exhibition Society, is a body consisting mainly of artists, but including a few enlightened manufacturers, whose object is to convince the outside world that the whole province of art is not covered by the 'fine arts,' but embraces, on the contrary, a countless number of minor arts connected with manufacture and industry, and not one whit less important in their own way."

DISTINCTIONS FOR GERMAN CERAMIC MANUFACTURERS

Among the firms which obtained distinctions at the recent St. Petersburg Art Exposition were:

Large Gold Medal—Royal Porcelain Factory, Berlin.

Small Gold Medal—Puhl & Wagner, First Glass Mosaic Company; First German Flowerpot Manufacturing Company.

Gold Medal—Grand Ducal Majolica Factory, Carlsruhe.

CERAMIC SUPPLIES OF GERMAN HOTELS

In the course of an article in *Die Porzellan- und Glashandlung*, Herr Reinhold Seidel remarks that he blames the dealers more than the hotel-keepers for the inartistic tableware often seen at hotels, where large sums of money have been spent on designs of furniture.

He adds, that while every buyer naturally desires to get the best he can for his money, it is the duty of the honorable salesman, when he chooses anything which sooner or later will cease to please him, to call his attention to the fact. A plate devoid of taste often costs more than one of artistic excellence.

PROTECTION OF LEGITIMATE DEALERS' TRADE IN GERMANY

At the last general meeting of the German Porcelain Dealers' Association, a resolution was adopted to obtain from the various manufacturers a binding declaration as to their relations with private trade. In most cases this question has been satisfactorily answered; the most important concerns agreeing to give up all private business, although as a rule they had not sought it regularly but only sold single services to friends. One firm has proposed the issue of catalogues in which the prices would be advanced 25 to 30 per cent. These catalogues could, in many cases, be used by dealers who would be satisfied with the profit represented by the advance in question.

GERMAN COMPETITION FOR A DRINKING CUP

Out of the surplus funds on hand and through a donation received, the Royal Museum of Stuttgart has opened a competition for a glass or ceramic ware drinking cup, for beer or for wine. The matters of the material, of the *technique*, and of the decoration are left to the choice of the competitors. Three prizes, respectively of \$150, \$75, and \$25, will be awarded. The competition is open until November 1, 1909; all German artists and artistic handworkers being eligible for participation, whether residing within or without the limits of the German Empire.

NOVELTIES OF THE COPENHAGEN ROYAL PORCELAIN ACADEMY

The silver jubilee of the Royal Danish Porcelain Factory has been recently celebrated, the occasion being commemorated by the installation of a fourth kiln. Novelties in ornamental souvenir work produced by the factory are illustrative of Danish occupations, and of child-life at home and at school; as well as including groups of animals.

NEW DIRECTOR FOR TEPLITZ CERAMIC SCHOOL

In succession to the previous director, Dr. Stübchen-Kirchner, the director of Teplitz Ceramic School has been conferred upon Professor Anton Willert, hitherto instructor at the laboratory of that institution.

BERLIN PORCELAIN EXPOSITION 1910

The Executive Committee of the Berlin Clay, Cement and Lime Exposition, scheduled for next year, has decided to commemorate the bi-centenary of European porcelain by a historical exposition of that branch of artistic industry.

AMONG THE EUROPEAN FACTORIES

Under the style of the Porzellan Fabrik Auma, Herr G. T. E. Oberländer and Herr E. K. Krüger, of the above German town, have established a porcelain factory.

The firm of C. & E. Carstens, hitherto lessees of the Rheinsberg (Germany) Stoneware Factory, have now purchased the same for the equivalent of \$46,250.

A new ceramic factory has been established at Nusle, near Prague, Bohemia, under the style of the Keramische Gesellschaft.

The capital of the First German Flower Pot Works, at Sufflenheim, Germany, has been increased by the equivalent of \$42,500, and now amounts to \$137,550.

In connection with the incorporation as a limited company of the Crystal Glass Works, conducted by Schoffeln & Brauer, at Neu Welzow, Germany, the capital has been increased to the equivalent of \$71,250.

At the recent general meeting of the E. & A. Müller Porcelain Factory, of Schönwald, Germany, it was officially stated that the orders taken in 1909 indicated a progressive improvement in trade.

The board of the H. Schomburg & Sons' Company, of Berlin, announces with satisfaction the renewed distribution for the business year ending October 1, of a 10 per cent. dividend. This result was in part due to the company not following its competitors in price-cutting, and sticking to the qualities of porcelain showing a profit.

A company has been formed to take over the porcelain manufacturing business of Reinhard Rothe, Kranichfeld, Germany. The business manager is Herr Eduard Meyn, factory owner of Apolda.

The company operating the porcelain factory of Ph. Rosenthal & Co., Selb (Bohemia), Germany, announces the impending repayment of loan taken in 1901, and the issue of a new loan of \$500,000 at the reduced rate of 4½ per cent. An increase of the capital of the company by the equivalent of \$50,000 is likewise to be effected this year. The above arrangements are connected with the recent taking over by the company of the Thomas factory.

BRITISH POTTERY—III*

A CONTINUATION OF THE STUDY OF THE GREAT POTTERIES OF ENGLAND
THEIR PRODUCTS AND NEW CREATIONS

By JOHN A. SERVICE

* [These articles (begun in November, 1908) have been presented in serial form from time to time through the courtesy, and by special permission, of Messrs. Virtue & Co., Publishers of *The Art Journal*, of London, England, to whom POTTERY AND GLASS is also indebted for replicas of the illustrations appearing in the original articles.]

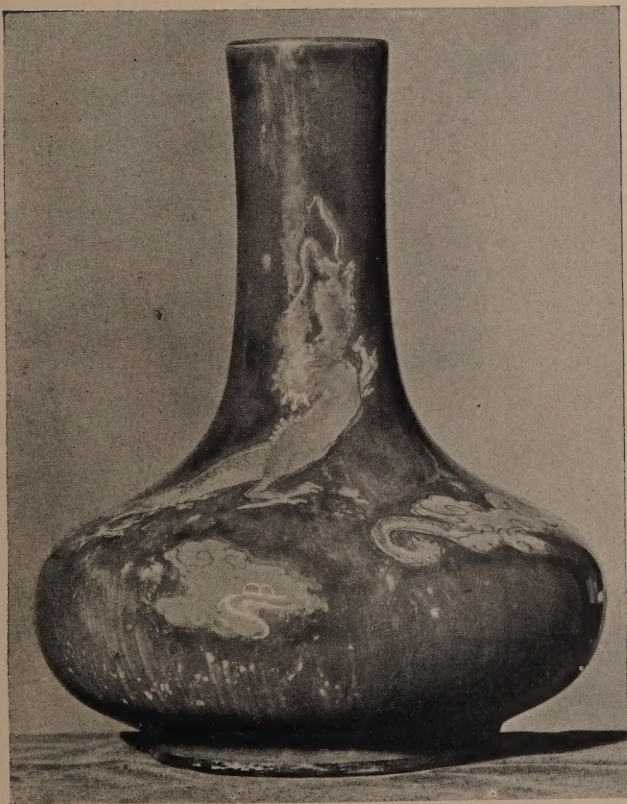
TO the student of artistic pottery there is no wider or more fascinating field for research than that offered by a study of the past work of the Chinese; to the practical potter there is no branch of his craft so full of possibilities. To emulate the deeds of a race who in different periods of their history have shown such astonishing mastery over the secrets of clay and of glaze, of color and of fire, in their application to artistic pottery, has been the work of many eminent potters in later times; and successes in many directions have served to encourage still further research and experiment in the hope of rediscovering the materials of body and glaze and the methods of firing which enabled the Eastern worker to give to the world such an

infinite variety of color effects in his ceramic productions.

One by one these difficult problems have been solved, either by rediscovery of old methods or by new processes evolved from experiment, research, and cultured practical knowledge of the mysteries of the potter's art.

An eminent authority has said that recent experiments have resulted in producing effects equal to—and in some cases excelling—the work of the old Chinese.

To Mr. Bernard Moore, a potter of Stoke-on-



VASE ROUGE FLAMBÉ GROUND AND
TURQUOISE DRAGON ☛ BY BERNARD MOORE



LUSTER JAR AND COVER WITH PRUNUS BLOSSOM
IN RED WITH BRILLIANT RED FLASH, AND
CLAIRE-DE-LUNE GROUND ☛ BY BERNARD MOORE



GINGER JAR AND COVER, HISPANO-MORESQUE, WITH CONVENTIONAL FOLIAGE AND BIRDS ♣ BY BERNARD MOORE



VASE IN YELLOW FLAMBÉ WITH WATERFALL DECORATION ♣ BY BERNARD MOORE ♣ ♣

flambé," "Peach-blow," "Haricot;" transmutation glazes, luster, Hispano-Moresque and gold flambé.

Justice cannot be done in illustration to these superb productions, but we reproduce, by permission of the Army and Navy Co-operative Society, a few examples.

Examples of the "Lancastrian Lustre ware," and the Worcester china vases, shown in the illustrations (December, 1908) were to be seen in the British section, Decorative Arts Palace, at the recent Franco-British Exhibition.

Trent, must be given the distinction of having most completely mastered the difficulties surrounding the processes associated with the range of glazes known to experts under the names of "Sang-de-Bœuf" and "flambé," the most mysterious, most beautiful, and most difficult color-effects to produce and control.

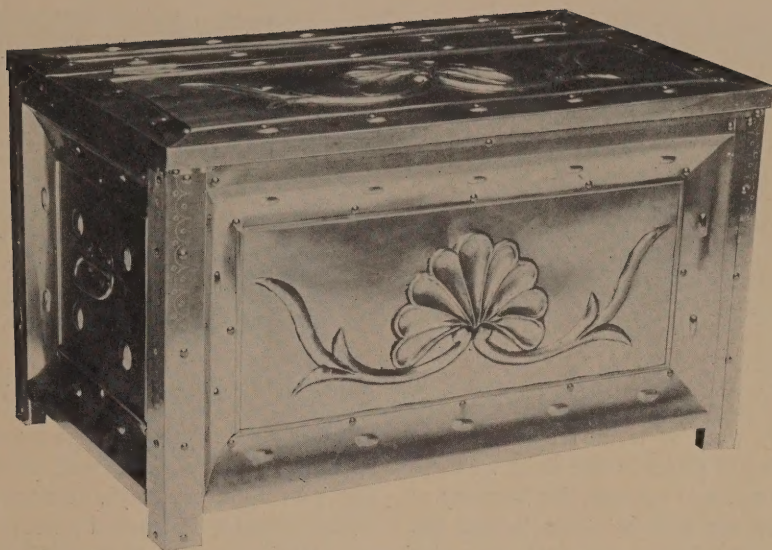
Years of patient study and costly experiment have enabled him to produce—with as much certainty as can possibly attach to so erratic and mysterious a series of processes—glazes of the most perfect kind, and colorings of extraordinary brilliance and variety in tone. At the end of June a selection of this ware was shown at Stafford House, by permission of the Duchess of Sutherland.

No ceramic production in recent years has evoked more enthusiasm, or has been received more favorably by connoisseurs and collectors, than the "Bernard Moore ware" which covers the complete range of effects known by the distinctive names of "Sang-de-Bœuf," "Rouge

GERMAN ADVICE TO AMERICAN EXPORTERS

In commenting upon the contemplated permanent displays of American products in London and Berlin, the *Tonindustrie-Zeitung* gives a little advice to American exporters, emphasizing points often urged by our own foreign consuls. It says, in part:

"Foreign outlets are not to be secured in the turning of a hand. For their acquisition there are often needed years of careful preparation work, a thorough study of the tastes of different countries and an intelligent cultivation of the soil."



ART METAL WORK

ARTS AND CRAFTS IN BRASS AND COPPER—ORNAMENTAL AND USEFUL ARTICLES FOR THE HOME

THERE are few articles of utility for the home that are as acceptable from an artistic and ornamental viewpoint, and with more capability of withstanding the ravages of time and the moving van, and that actually become more precious with age and the accompanying burnishings of the appreciative housewife, than those made from brass; either hammered, cast or spun.

How the den, dining or bedroom is given a touch of quaintness through a pair of brass candlesticks, replicas possibly, of their old English or Continental moulds, that also harbor for us memories of homes that were, and are now no more, where lavender was the prevailing odor, and Colonial quiet and simplicity the rule of life and decoration.

Candlesticks, wood-boxes, trays, and shovels and tongs, have figured in more than one "Last will and testament," with the Paisley shawl, as precious heirlooms.

We are here reproducing some splendid specimens of these old brass household furnishings, the ship candlestick none more graceful, and despite the different modern ways of lighting still retaining

a percentage of its original utility.

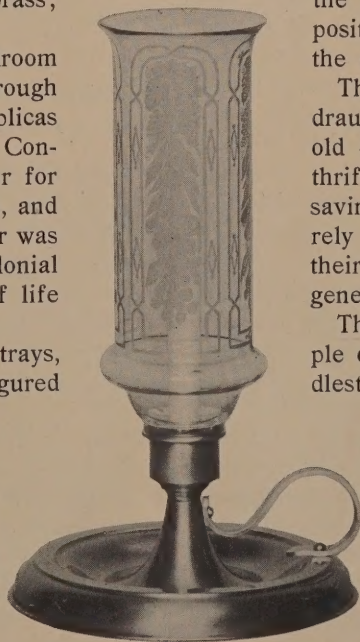
This reproduction is from one found in an old junk and ship chandlery shop near New Bedford, Mass., and, according to authentic information, had lain where found for two hundred years or more. Its chief feature is the equipoised swinging holder that keeps the tallow dip always in an upright position, to withstand the rolling of the ship.

The cut showing a candlestick with draught globe and snuffer, is from an old design of German origin, where thrifty housewives still figure out a saving in home moulded candles, and rely on this form of illumination as their forebears had to in preceding generations.

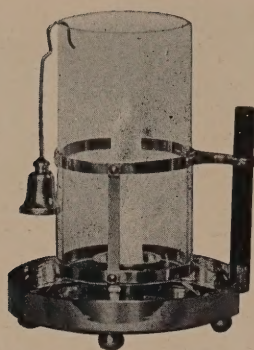
The taller cut is a beautiful example of a Colonial draught globe candlestick. Both of these pieces give added charm to the well-appointed bed chamber.

The brass covered box in repoussé, has a multitude of uses, besides its ornamental effect.

The George C. Lynch Co., of 25 West Broadway, New York, are showing a very comprehensive line in brass and



D R A U G H T C A N D L E



GERMAN CANDLESTICK



SHIP CANDLESTICK

copper, and may well be termed specialists in the manufacturing of goods of the class we have here illustrated, and it is through the courtesy of this firm that we are able to place before the reader what are considered splendid examples

of what can be done in these worthy metals. All necessary articles in a well balanced stock—a line of jardiniere, trays, ferneries, bookholders and Colonial gold framed mirrors they are making will be found equally meritorious.

PORCELAIN, OLD AND NEW

PORCELAIN has been justly described as the common property of the entire civilized world. As Dr. Ernst Zimmermann, of Dresden, remarks in the *Tonindustrie-Zeitung*, it is found alike in the palaces of the rich and the huts of the poor, being a necessity as well as a luxury.

Many of the changes which have marked the development of porcelain, form incidents of the onward march which signalized the nineteenth century. When importations from the Far East began to assume importance in the sixteenth century, Europe had produced nothing of an equally artistic character in ceramic ware, while the expense and risk of transport rendered porcelain exclusively an article of luxury. Every potentate, whatever his importance, made a point of having a porcelain room in his castle, in which his ceramic treasures, chiefly of Indian origin, were displayed.

The adoption of porcelain to popular use dated from the end of the seventeenth century, when the Oriental custom of drinking hot tea, coffee or chocolate came into fashion. As European ceramic articles were unsuitable for that purpose, it became necessary to have recourse to the lands whence had originated the custom of drinking such beverages. These conditions were not affected through Böttger's discovery in 1709, of a process for making porcelain. The Far East still continued to supply the popular demand; the European product being largely of a high grade, for court use.

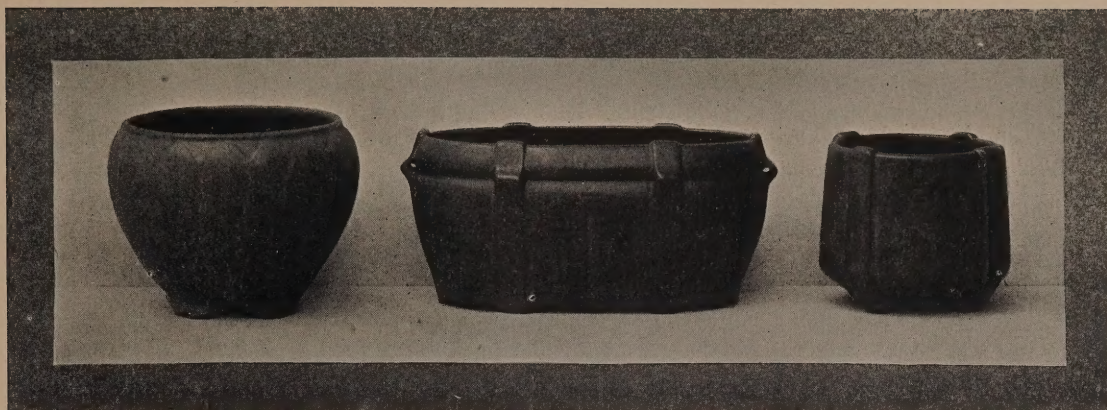
After tracing the incidents which marked the

eighteenth century, Dr. Zimmermann deals with the progress of the "democratization" of porcelain during the nineteenth century. The middle classes then took the lead in social and artistic matters, displaying both zeal and progressiveness. The introduction of machinery was likewise a prominent factor in the new order of things.

While the history of modern porcelain is well known, Dr. Zimmermann's contribution to the early history of the article serves to illustrate a period of marked influence upon subsequent developments.

GERMAN EXPOSITION OF MODERN DECORATIVE GLASSWARE

Under the direction of the Haida School of Glass Industry, an exposition of modern decorative glassware was lately held at that city. The exposition was intended to serve as a substitute for those unable to visit the Leipzig fair. The establishment of a traveling exposition of fair novelties has also been suggested. Special prominence was given to modern Venetian glassware, reproducing old models, as well as "Millefiori" glass. Particular mention is made in the *Sprechsaal* of American cut glass plates, including some real Tiffany articles in lead-glass. Another feature of the exposition was an assortment of majolica from all countries, including Cincinnati products. The varied display of glass and ceramic ware gave the exposition a distinctly representative and instructive character.



A RICH DISPLAY OF NEW ART OBJECTS IN MAT-GREEN FROM THE POTTERY OF S. A. WELLER, ZANESVILLE

NEW FEATURES IN DOMESTIC POTTERIES

DELICATE TINTS AND TINY DECORATIONS ARE BECOMING AS NOTICEABLE ON AMERICAN DINNERWARE AS ON THE NEWEST IMPORTATIONS
PREFERENCE FOR MAT-GREEN IN DECORATIVE NOVELTIES

BY C. RUGE

MORE and more interesting novelties are produced by our domestic potteries. Not only the tableware, but also the art potteries are improving in quantity and quality.

I visited the art pottery display of S. A. Weller from Zanesville (represented in New York by Harry I. Dennis, 57 Park Place), and found that a very rich display of new art objects was exhibited. Especially the mat-green ware, is now represented by a great many and

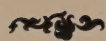
very beautiful samples. Vases, of several forms and dimensions, jardinieres, fern dishes, candelabra, window boxes, and many other objects are manufactured in the mat-green tint, which is so artistic and is now so much favored. The designs which decorate these objects are as varied as the shapes. Raised designs of leaves can be seen on different vases, jardinieres, and flower-pots. They always impress one favorably, because they harmonize well with the color and



RAISED DESIGNS OF LEAVES CAN BE SEEN ON DIFFERENT VASES, JARDINIERES AND FLOWER POTS



THE DESIGNS WHICH DECORATE THESE OBJECTS ARE AS VARIED AS THE SHAPES

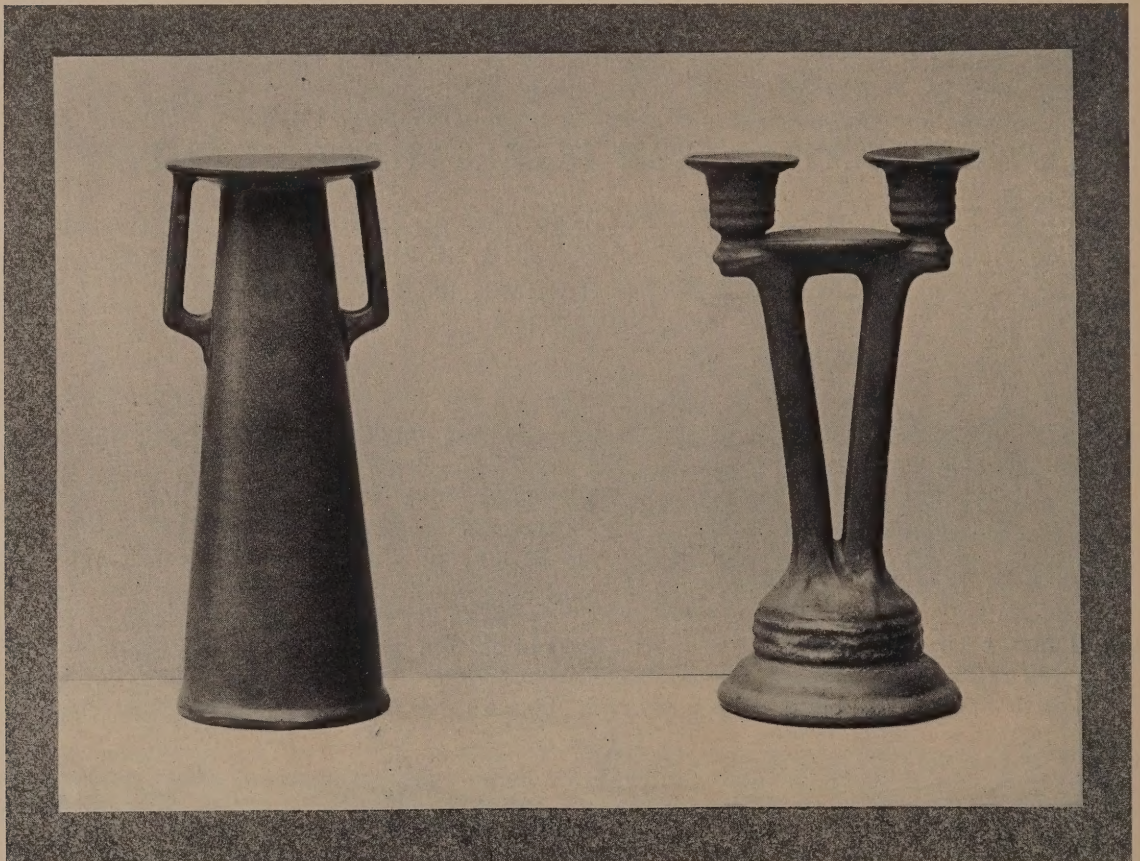


the aim of the object. The noble simplicity of some of these designs is desirable for large pieces, but I found vases more suitable to be placed on a table in forms of Art Nouveau—a graceful female figure being the motive for decoration.

Very original is another line of yellow vessels with brown decorations, which almost lead one to believe that the objects were made of wood, the decorations carved and burnt into them. This is the effect which they produce. The designs cover the whole surface. We see different

pinkish tints—mostly displaying landscapes with wind-mills; also sea scenes with sailboats. The Dresden ware is similarly decorated, but the coloring is light blue.

Another Zanesville pottery is the Zanesville Stoneware, represented by Faulkner & Forbes, 24 Murray Street and 27 Park Place. This stoneware is exceedingly inexpensive, yet very decorative. The coloring is a soft green. The shapes are very pleasing. Cemetery vases, large flower-pots and saucers, jardinières, umbrella jars, fern dishes with liners, etc., are



AND MANY OTHER OBJECTS ARE MANUFACTURED IN WELLER MAT-GREEN

plants, flowers and birds used and intermingled to produce strange designs.

I saw many pretty objects with Indian motifs; some hanging baskets especially attracted my attention.

In glazed ware I found pretty umbrella stands and jardinières with hand-painted flowers.

Some other novelties which attracted me were the so-called "Greenaways" and "Dresden." The first-named is decorated in grayish and

manufactured in this mat-green ware. The same firm also manufactures blue and brown glazed ware. Hallboy jugs and steins can be had in either of the three colors. Brown glazed teapots and mixing bowls at very low prices certainly ought to be fine sellers. Cuspidors are also produced in all of the three colors. Toilet sets of 12 pieces in mottled ware can be had at low prices.

The Harker Pottery, of East Liverpool, Ohio, is also represented by Faulkner & Forbes. They

produce very pretty souvenir plates, with views which can be had in all blue or the landscape in blue, surrounded by a gold edge. I found those where the edge was also kept in blue the most tasteful ones. Plates and calendars, others decorated with flowers and animals, calendar-plaques decorated with alluring landscapes, mugs for hot soda, with the name of the firm, and a lot more of pretty and inexpensive things are produced by the Harker Pottery.

C. E. Wheelock & Co., of Peoria, are also represented by Faulkner & Forbes, and display the Old Willow patterns in dinnerware, and also other very pretty dinnerware in old English hand-painted patterns.

Some domestic factories, which have recently sent their representatives to New York, displayed very tasteful new designs. The Cook Pottery, of Trenton, excelled in dainty patterns. Borders of conventionalized flowers in green and gold were very popular. Some, with May-flower designs, pleased me especially; also a forget-me-not and an ivy design were refined and elegant. And a set in Cobalt-blue with gold border and rose sprays was very pretty. Even the Decalcomania designs on semi-porcelain were all of good taste. A border of tomatoes among green leaves will probably please where vivid colors and realistic designs are favored. Hotel ware in vitrified china was done in very pretty printed effects. Large flowers were observable only in toilet sets.

The Cook Pottery displayed a large choice of cups. Flower decorations, large colored borders blending into the white ground, and gold decorations were predominant. Although these cups were very cheap, they were still of good effect.

The Homer Loughlin China Co., of East Liverpool, Ohio, was also represented in New York, and very artistic samples of dinnerware were shown. White and gold is also here very much in favor for dinnerware, but floral decorations, too, were displayed. They are kept in subdued color effects, which look exceedingly refined. Pale roses in garlands and sprays harmonize with the gold edges which are in the shapes of festoons. Border effects of simplicity are shown, too, which are tasteful. Red and gold, green and gold, rose and gold, form very pretty border decorations. A dinner set of different type, Cobalt blue, large border and gold edges, pleased me very much.

Here, also, I observed that only in toilet ware, large flower bouquets or sprays were displayed.

Thus, it seems, that a more refined taste pre-

vails, and that we will see, during the coming season, dinner and tea-tables set in delicate tints and with pieces showing tiny decorations.

And the production of decorative pieces in art pottery also displays the same endeavor to create effects of subdued coloring, with raised rather than painted decorations. The preference which is to-day accorded everywhere to mat-green ware without any colored decorations affirms this statement.

THE BELL POTTERY TO BE SOLD

At the meeting of bondholders of the Bell Pottery Company, of East Columbus, now in the hands of receivers, over 75 per cent. of the \$100,000 of bonds was represented. A discussion among the bondholders showed they were in favor of beginning foreclosure proceedings and having the property put up at sale. The plant has been idle for two years. In case the plant is offered and does not bring a fair price the bondholders will take it over.

A GERMAN VIEW OF JAPANESE CERAMIC COMPETITION

Dealing with the competition of Japanese ceramic ware, in both the American and German markets, through imitations of German ware, *Die Porzellan-und Glashandlung* says:

"German industry must fight this battle with its own resources. Support from the Government could only be in the form of the latter abstaining from facilitating the acquisition by Japanese makers of samples or personal information about German ceramic manufactures."

GERMAN ANXIETY REGARDING AMERICAN TARIFF CHANGES

With reference to the report of a contemplated weight duty besides the ad valorem duty on porcelain as a feature in the impending tariff revision, *Die Porzellan-und Glashandlung* remarks:

"No reasonable ground can be adduced for such a measure. Thuringen articles for the million are not made in America, and under present labor conditions will never pay to manufacture in that country."

A protest on the matter has been drawn up by thirty-three German firms making the class of ware in question.



✿ FROM THE STONE AGE ✿

✿ FROM THE BRONZE ERA ✿

NORSE POTTERY

AMERICAN REPLICAS OF SCANDINAVIAN RELICS WHICH ARE INDIVIDUALIZED
BY THE STORY OF THEIR MYSTERIOUS ORIGIN

THE record of the Norseman is wrapped in mystery. Not only does it go back through ages, the story of which comes to us in the merest fragmentary morsels, but it finally loses

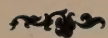
only inspires us with a yearning for a closer acquaintance with the history of a race which during the early Christian era was adding conquest to discovery in remote parts of the world,



✿ ✿ ✿ (a) FOOTED JARDINIÈRE ✿ ✿ ✿

itself like some narrowing stream in the impenetrable darkness of prehistoric time. What little knowledge we possess to-day of the early history of the Scandinavian countries, however,

even, it is now claimed according to evidences recently discovered, to the invasion of the northern limits of the United States by way of Hudson's Bay and Lake Winnipeg.



❖ ❖ (b) JARDINIERE ❖ ❖

The wonderful tales and mystic legends of the north countries have become so entangled with the real facts of profane and religious history that it is hard to separate one from another.

But, as is true of the history of so many races and lands, the pottery art comes to the fore with its mute documents of clay, and helps us in no small degree to separate conclusively fact from fiction.

That the Norsemen were potters in remote ages is fairly to be concluded by evidences recovered from excavations, which also yielded relics in bronze and iron. These objects are full of deep interest and meaning. In Denmark, Norway and in Sweden such relics have been occasionally turned up by the plow, but more have been recovered from ancient burial grounds and from bogs, 3,600 of them having been taken from a bog at Vimose, five miles from Odense, on the Island of Fyen, one of the islands of Zealand (soul-land). Many others were found on the island of Bornholm. That art among the Norsemen was not in its infancy in those days is attested by the fact that these relics all show the utmost refinement of line and design; and no specimens furnish a better means of study in the matter of shape and elevation. It is gratifying to record that the American pottery industry has recognized this fact, and that



❖ (c) TOBACCO JAR ❖



❖ ❖ ❖ (c) VASE ❖ ❖ ❖



❖ ❖ (f) VASE ❖ ❖



❖ ❖ (d) TANKARD ❖ ❖

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❖ ❖ (g) VASE ❖ ❖

we are now being furnished splendid replicas of these artistic and interesting relics made here in our own country. The Norse Pottery Company, of Rockford, Illinois, is the parent of this work, and offers to America the skill of Norse workmen, bred under the hereditary influence of their craft and the stimulus of the Danish government's fostering encouragement. These artists present reproductions of some of the most famous pieces, and the semblance to the bronze originals is preserved in a dull metallic glaze with the effect of verdigris preserved in the corners and crevices and the sunken lines of the etching. The pieces are individualized by the story of their mysterious origin, as well as by their form, decoration and coloring. Their large range in variety, utility, form and style offers an excellent selection, and pieces of modern adaptation have been added to meet certain demands.

The pieces illustrated each has its own story. The original of the jardiniere on the left, at the head of our article, was a piece of pottery recovered from Bornholm and representative of the stone age, which antedated the bronze era,



❧ (h) VASE ❧

which is represented by the jardiniere accompanying it on the right.

The large footed jardiniere (a) shows unmistakably that Greek influences had in some mysterious manner invaded the north countries at an early age.

Jardiniere (b) is a copy of a piece from the middle bronze age—the original found at Bornholm; vase (c) an example from the iron age, the original having been found at Jutland; tankard (d) a copy from the late bronze age; tobacco jar (e) is an adaptation which speaks of an early Egyptian motif; vase (f) Norse form and decoration, composite partly from stone, partly iron age; vase (g) early Greek influence; vase (h) the stone age, Bornholm.

Each piece of Norse pottery having its own story and identification gives it a peculiar interest which appeals with ever increasing strength to the possessor. Strangely enough, although the originals were conceived so many centuries ago, the great variety of motifs in both shape and decoration make it possible to select from the large assortment pieces for ornamental or decorative use that will be in accord with almost any of the different periods of design.

IMITATION SEVRES BLUE

IN view of the extent to which Sèvres porcelain and Sèvres blue has been counterfeited, a summary of the principal features of the latter, contributed by M. Leon Franchet, to the *Revue Scientifique*, is of special interest.

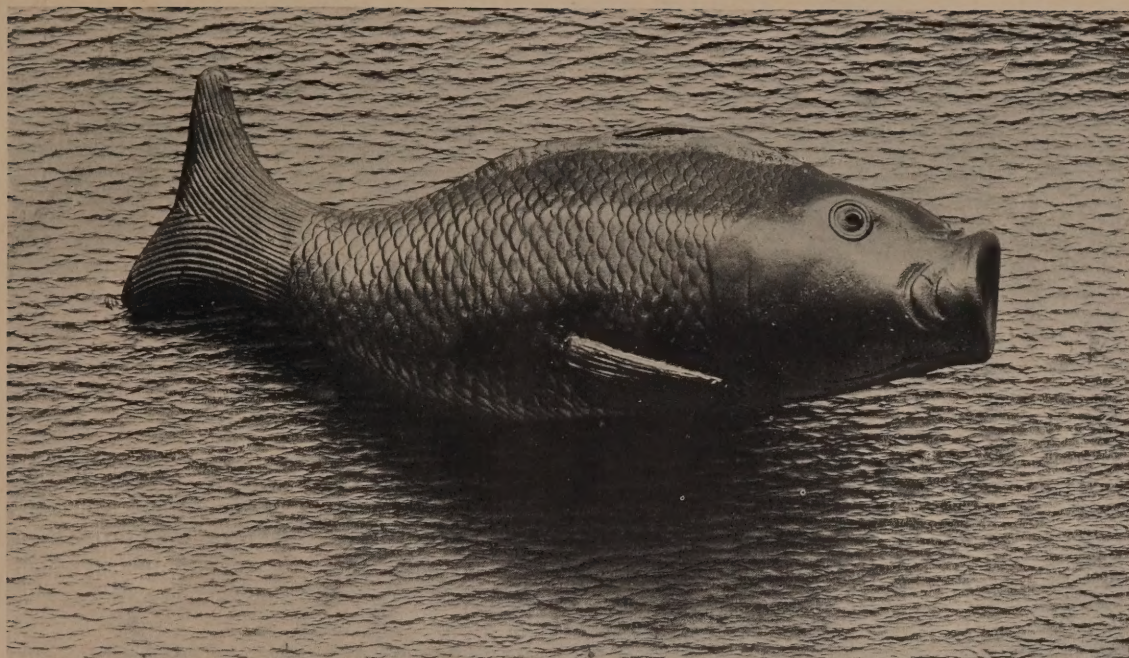
Sèvres blue is obtained from an oxide of cobalt, the principal deposits of cobalt being in Saxony. Oxide of cobalt has very great coloring power, and resists very high temperatures. It became at Sèvres the basis of "grand feu" decoration; the point to which its use was carried leading to the adoption of the name "Sèvres blue." It is not, however, to be assumed that Sèvres is the only establishment possessing the secret of this color; all the processes having been published by Brogmart in 1844, and by Lauth in 1887. Private factories have succeeded in obtaining the same perfection of shade.

The formula employed at Sèvres is:

Crushed pegmatite, 75, 80 or 85 per cent.; oxide of cobalt, 25, 20 or 15 per cent. There are three processes for applying this blue on porcelain: on the slightly heated substance; under a covering transparent after firing; and upon the enameled and fired porcelain. The last-named process gives the most effective blue.

According to M. Franchet, real soft Sèvres porcelain is not produced on a large scale. As collectors insist upon having it, there are coarse imitations made. Authentic old Sèvres ware is well known to experts, and is only to be found, it is stated, in public (and a few private) collections.

In conclusion, the advice is given that when a collector buys a piece of Sèvres ware, he should insist on its being invoiced as Sèvres porcelain, and not as "porcelain decorated in Sèvres blue," or "porcelain with Sèvres decoration," under which forms some dealers sell imitations.



TERRA COTTA

CERAMIC INDUSTRY OF JAPAN

JAPAN HAS INCREASED ITS TRADE WITH AMERICA IN A LARGER PROPORTION THAN THAT OF ANY OTHER COUNTRY

FEW of us are sufficiently acquainted with the maps of the Orient to localize the towns and provinces, with their strange sounding names, of Japan and China; and our lack of ability to do so prohibits that deep interest which manifests itself in our minds when dwelling on home matters with more familiar settings. We are, therefore, prone to ignore, or skip over very carelessly, the references to our trade relations with Japan and China, which are appearing in the daily press, the magazines and the trade papers. Japanese and Chinese manufactures, especially in the pottery line, are assuming such vast importance, however, that no wide-awake dealer can longer afford to remain even in semi-ignorance of the enormous displacement of American products by those of the far East. A million dollars taken out of this country is a million dollars lost to us in trade.

Japan has, of late years, increased its trade with the American market in ceramic products, in a larger proportion than that attained by any other country. The grand totals of ceramic imports for the three calendar years 1905, 1906 and 1907, were respectively, \$12,199,667, \$13,564,289 and \$14,219,648, the share of Japan

being \$1,237,617, \$1,875,549 and \$1,756,340. For the seven months ending with July, the aggregate figures for 1906, 1907 and 1908 were respectively \$7,035,372, \$7,303,697 and \$6,097,861; the imports from Japan having been \$957,331, \$995,983, and \$617,649. The reaction during this year affected Japanese trade with this country in a greater proportion than it did our receipts from other centres of production.

Porcelain manufacture in Japan is of much more recent date than in China, being principally attributed to Korean immigrants, who came to Japan about 300 years ago. The art potteries now existing at Arita, Naethirowaga, Kago-shina and Hagi were originally founded by them; the most celebrated make of old Japanese porcelain being that of Arita, likewise known as "Imari" or "Hizen" porcelain, the introduction of which into Europe was chiefly due to the operations of Dutch merchants. This ware known to collectors as "Old Hizen," was principally shipped from the port of Nagasaki, only seven miles distant from the factory; the name "Hizen" being that of the province. "Imari" is the name of a smaller port, also near the factory. Arita has extensive deposits of porcelain



❧ ❧ ❧ A R I T A ❧ ❧ ❧

stone reported to be of excellent quality, and practically inexhaustible. This porcelain stone is supposed to be of volcanic origin, and possessing the combined properties of plasticity and fusibility, is an easily worked and advantageous raw material. The potter's lathe in use at Arita, differs from the primitive form to be met with in other parts of Japan, and consists really of two lathes; the lower and larger one being worked by the foot.

ARITA PORCELAIN

According to a recent article in the *Keramische Rundschau*, factories on a relatively large scale for Japan, are to be found at Arita; the chief product (in addition to the ordinary ware for domestic consumption) being composed of very large vases, possessing artistic interest. These vases often exceed six feet in height, being made in several pieces, dried for four or five days in the air, and then fired. A plastic substance is used to unite the separate parts, which are usually made to fit each other. The kilns at Arita are larger than customary in other parts of Japan; each kiln having 12 to 16 vaults, arranged in a sloping form and about 25 feet deep, 15 feet wide and 10 to 11 feet high.

The kilns are made of fire-proof clays, the foundation being covered with quartz sand, and the passages at the opening being 30 to 40 inches wide. About one foot above the ground there is in each case a row of square openings, through which the heated air can pass from one vault to that immediately higher.

White Arita porcelain of fine quality has been found by C. Gümbel to be composed as follows:

	Per cent.
Si O ₂	70.74
Al ₂ O ₃	21.75
Fe ₂ O	2.02
Ca O	0.72
Mg O	0.02
K ₂ O	3.23
Na ₂ O	2.43

One of the most important advances in connection with Arita porcelain was the introduction about 1601 of decoration above the glaze, which a local potter had learned from a Chinese expert visiting Nagasaki.

A leading place among the products of the Province of Hizen is occupied by "Tsubo" ware, principally consisting of large urn-shaped covered vases, used for keeping tea leaves. The decoration gave prominence to chrysanthemums and peonies, as well as small landscapes and human figures; the leading colors being red and gold, with the frequent addition of green.



❧ ❧ ❧ S A T S U M A ❧ ❧ ❧

The present violet, blue, yellow and black sagger colors belong to a distinctly later period. There are about forty localities in the Province of Hizen where porcelain is made, but Arita takes the lead, the product being of a beautiful pure white, of good transparency and sufficient hardness.

Another class of ware made in that province is the so-called "Egg-shell porcelain," very thin and first dried in the air for several days. After further treatment it is then fired in saggars.

SATSUMA

Of greater artistic importance than Arita porcelain is Satsuma pottery, which ranks in the highest grade of Eastern ceramic products. It is less remarkable for its composition than for its decoration. Owing to the glaze and the body being identical in shade, the effect is that of old ivory, forming an appropriate ground for polychromatic ornament of a distinctive national character. The network composed of

the principal colors in Satsuma pottery, the subjects being chiefly floral, including chrysanthemums, peonies and acorns, but also comprising peacocks and other birds. The articles



❧ PLATE, SETO ❧ JAR, MINO ❧ ❧



❧ OTA ❧ ❧ ❧

the finest hairlines forms part of the designs seen in this ware, contrasting in this respect with the more open meshes in old Chinese *croqueté* products. Gold, red and green are

consist of tobacco-jars, tea-pots, bowls and dishes; large vases and urns being also prominent features. Satsuma ware dates back to the earliest years of the 17th century, the make now in principal favor being that produced at Tatsuno, near Kagoshima, the factory making it having passed into the possession of the Samurai Company. So-called Satsuma ware is now made in various parts of Japan, the colors of which are frequently of greyish and yellowish tones, differing from those of the original article; this creaper ware being largely exported from Japan. Really artistic imitations of Satsuma ware are, however, occasionally to be met with, which can only be distinguished from the genuine article by close expert investigation.

OTA WARE

In 1872 a Yokohama merchant named Miyagawa established a factory at the neighboring city of Ota, with the object of producing for the European market decorative artistic porcelain and stoneware in the Satsuma style. Special attention was given to vases, particularly under the guidance of Kayama, who, subsequently, acquired possession of the establishment. His products are frequently called "Makuden-Yaki," after his former residence. The Ota faïences come very near to porcelain, excelling in hardness and strength all other

Japanese stoneware; being, however, less developed as to polychromatic painting. They have taken high honors at various international expositions.

SETO PORCELAIN

The ceramic industry of Seto, in the Province of Owari, near Nagoya, ranks next in importance, but is older than these already mentioned, having been established by a Japanese potter named Toshiro, who spent five years in China. Seto porcelain enjoys a world-wide renown and is more highly glazed than Arita porcelain, being, however, more fragile. In the Seto porcelain industry there are from 1,000 to 1,200 persons employed, the product mainly consisting of small household articles, such as tea-cups, rice-dishes, small flower-pots, and flower-vases, *Saki* bottles, etc. The milk-white porcelain has tasteful decorations in blue Cobalt, above as well as under the glaze.

MINO PORCELAIN

Mino ware was originally founded about the same time as Seto ware, but it was not until 1810 that the manufacture of porcelain was taken up. Its principal features consist of small household articles, of the hard quality, but more or less deficient in fineness of decoration. Some really artistic work is, however, produced in that district; the ornamentation being effected either at Mino or Tokio, with vitrifiable colors.

HONGO PORCELAIN

This ware, made at the village of Hongo (where there are more than a dozen kilns), enjoys a good reputation; being very hard, and the decoration principally in Cobalt underglaze. The ware consists mainly of articles for ordinary use, the artistic work, as in the Seto ware, not being found in it. It has neither feldspar nor quartz in its composition, but con-

tains products of volcanic and crystalline decomposition, found in the vicinity.

KAGA PORCELAIN

Although its origin is brought back by tradition to earlier ages, the real foundation of the Kaga porcelain industry may be ascribed to the year 1650, when it was started by Goto Saijiro. In conjunction with the talented painter Kuzumi Morikage he produced some excellent work, which met with favor not only at Yeddo, but, likewise, among art connoisseurs elsewhere. By the end of the eighteenth century, the Kaga industry had reached such a stage of decay that it was practically dead. It was, however, started afresh in 1810, being shortly afterwards removed to Yamashimuro, where the winter was less severe. The local industry now turns out, in addition to porcelain, cheap pottery and a kind of stoneware.

Kaga porcelain is traditionally decorated in only four colors—gold, gold-purple, iron-red and copper green. Since 1814 this coloring

has been applied over the glaze, while previous to that time blue Cobalt decoration under the glaze was usual. The prices of Kaga porcelain rank among the highest for Japanese ware; among the most noted varieties being that of the old Samurai factory at Kanazawa.

CERAMIC INDUSTRY OF KIOTO

Kioto, the old Japanese capital, has had an important ceramic industry which embraces all ceramic products, and which dates from the middle of the 17th century. The Kioto stoneware, known as Awata-Yaki, is composed of three or four descriptions of kaolin, found in the neighborhood. Awaji stoneware, which has often been exhibited in Europe, is the product of a moderate-sized factory, established by Kashin Mimpes, in 1838, and now successfully carried on by his sons. This ware has a fine





HONGO

glaze, in conjunction with carefully-executed decoration.

JAPANESE TERRA-COTTA

The Japanese terra-cotta, known as Banko-Yaki, is made at the cities of Yokkaichi and Kawana. It varies in color from red to dark brown, and in some cases yellow or white, being of thin substance and of limited strength. The finished product is then marbled or painted, without being glazed, and consists principally of small articles.

AN EXPENSIVE LIQUIDATION

Although the position of the firm is not in any way thereby affected, the recent liquidation and reconstruction of the firm of A. Wertheim, Berlin, has cost about \$175,000. Differences between the partners are said to have been the cause of the liquidation.

GERMAN DISCONTENT WITH ARRANGEMENTS OF CONSULAR SERVICE

As a good deal has been said regarding the superiority of the German consular staff, it is of interest to note from the *Tonindustrie-Zeitung* that the system of limiting the service abroad of the commercial experts to the term of three years, does harm to the continuity of their work. It is further remarked, however, that the experts themselves are not anxious for a longer duration of foreign service, as such appointments do not lead to promotion, in the same manner as in other branches of diplomatic life.

CERAMIC TRADE IN BULGARIA

An Austrian consular report from Rustschuk states that Bohemian medium class ware has maintained its hold upon the Bulgarian market, while as to low grade articles Germany has kept in the lead for cheap coffee services and small porcelain objects. Imported goods, however, are to a large extent kept out by the high duties. Government contracts have to be placed with domestic makers, if the prices of the latter are within 10 per cent. of the duty paid rates quoted by their foreign competitors.

MODERN FAIENCE INFERIOR TO ANTIQUE WARE

In commenting upon the recent Faenza Exposition of the article which derives its name from that city, the *Sprechsaal* remarks:

"Both new copies of old faience and new shapes in modern designs, prove that the present manufactures of this description are inferior to those of bygone times. In particular, it has been found impossible to reproduce in equal quality, the deep refulgence of old blues, and the warm fulness of antique orange shades."

MEASURES OF ENGLISH MILK CANS

Commenting on the possibility of adapting to ceramic ware the idea recently applied to English metal milk cans, of marking a measure on the outside, for the purpose of verifying the quantity, the *Porzellan-und Glas Handlung* remarks that from experience milk keeps better in a ceramic vessel than in a glass receptacle. The introduction of the proposed system presents, however, certain practical difficulties; among which is the fact that as porcelain vessels do not shrink uniformly in the ring, exactness of measurement would not be certain.



THE CLEANLINESS AND BRILLIANCE OF THE CUT GLASS FERNERY MAKES A VERY PRETTY EFFECT AS A SETTING FOR DROOPING GREEN LEAVES

NEW THINGS IN GLASSWARE

SOME striking introductions are being made in both cut and pressed glass. Buyers commenced early in the season to cry for "something that will sell!" Somebody in the cut glass line interpreted this as meaning "something useful." And from this happy thought has been evolved a variety of cut glass fern dishes and flower-pots that really are selling, selling so fast that some of the sources of supply are entirely inadequate. These ferneries and flower-pots are beautifully designed and cut in strong patterns and have a metal lining generally of silver or

nickel-plating which serves as a receptacle for the plants. The cleanliness and brilliancy of



A GROWING PLANT MAY BE PLACED DIRECTLY IN THE SILVERED METAL LINING

the cut glass serves to make a very pretty effect as a setting for drooping green leaves, and is in much better taste for a centerpiece than many of the strong colored and more clumsy-looking ferneries made in other materials. One of the best forms that we have run across is illustrated in the headpiece of this article. It has the advantage of setting up from the surface of the table on three feet, which gives it a greater stability than those constructed with four; and the metal lining, with



THE LOW-SET AS WELL AS THE FOOTED PIECES OF "PURITAN" ARE PERFECT IN COLONIAL SIMPLICITY AND EXCEEDINGLY GRACEFUL

its contents, is easily removed for cleaning. It comes from the Empire Cut Glass Co., of Flemington, N. J., of which Wm. E. Corcoran is president. This company formerly operated a factory of 33 frames in West 39th Street. The business outgrew the plant, however, and about five years ago a special factory building was constructed at Flemington, only 52 miles from New York, where they now operate 135 frames. Their New York agent is W. F. Upham, 66 Murray Street.

The cut glass flower-pot is also metal lined and comes in several sizes and patterns, from Krantz, Smith & Co., of Honesdale, Pa. A pot containing the growing plant may be placed in the lining and easily removed for watering, or the plant may be potted directly in the lining

itself. These bucket-shaped articles can also be used as cracked ice tubs, and one of suitable size makes a safe and handsome champagne epergne. They are deeply cut in strong patterns from genuine blanks, and are of exceeding brilliancy, which is further enhanced by the mirror-like reflections from the highly polished metal lining. The same manufacturers have recently brought out a new line of cut glass pitchers with protected nose, the incurved shape of which (see illustration on front cover) saves the ice from spilling out. This feature makes the pitcher a ready seller.

Krantz, Smith & Co., whose reputation for bringing out "quick sellers" is perhaps more or less responsible for the fact that their factory has never known a day's shutdown since its es-



LITTLE ODDS AND ENDS SUCH AS PEPPERS AND SALTS AND CANDLESTICKS ARE FASCINATING



tablishment in 1898, started with only 40 frames. Now they are running 200 frames, and are compelled to use the plants of neighboring concerns to help supply the demand.

Their product in variety and scope embraces everything in the cut glass line from the cheapest to the medium high-priced goods, and they make a specialty of goods for the jobbing trade for which they are fully equipped, and from whom the jobber can depend for his supply, as they probably carry in stock at all times a larger supply of blanks than any other factory in the United States.

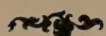
The firm at present is composed of Mr. John E. Krantz and Mr. G. William Sell; Mr. Smith having died within the past year. They are represented in New York by Mr. William D. Finke, No. 45 West Broadway, who has quadrupled their business in this city since he took hold of the line five years ago.

The United States Glass Company, of Pittsburgh, was organized in 1891, and at the present time operates ten factories, making greatly varied lines from the cheapest to the most expensive articles made of glass. Some idea of the enormous output of these works can be gleaned from the statement that over 25,000 different items are manufactured, covering pressed stemware, pressed tumblers, pressed tableware, lamps, blown tumblers and stemware; plain, etched, engraved and cut ware and novelties of every description; jars, confectioners' and bakers' supplies, stationers' sundries, and other things too numerous to mention. Offices and agencies are maintained in New York (at 29 Murray Street); Boston, Philadelphia, Baltimore, Chicago, St. Louis, San Francisco, London, Havana, Mexico City, and Sydney, Australia.

On looking over the thousands of articles in their immense showrooms in New York it would seem almost futile to pick out any one line to call especial attention to; but, knowing the ever-increasing popularity of the Colonial, it would not take long for anyone conversant with the business to feel himself suddenly impelled toward a large double-decked mirror-topped table containing a full exhibition of a brand new creation of excellent virtues. This new Colonial line has been appropriately named "Puritan." It has been well conceived and executed, and in its charming simplicity commands attention and admiration over many more elaborate and more expensive lines. We have, therefore, selected it for illustration, and feel certain that it will find favor during the coming



THE "PURITAN" COLONIAL LINE ALSO INCLUDES MANY GRACEFUL DECORATIVE PIECES



season, which seems to demand the Colonial in its purest and simplest form.

The low-set, as well as the footed bowls are of perfect symmetry—exceedingly graceful, and with ample base which insures stability. The handled berry bowls (in all sizes) are a distinct innovation in pressed glass, also the line of sandwich plates, which heretofore have been made in silver only. An especially attractive feature of the "Puritan" is in the perfectness of shape and finish. There are apparently no drooping nor misshapen pieces, and this is due to the stringent system of inspection observed at the United States Works. The metal is of the best quality, clear and highly transparent, and the finish is beautiful—all of the flat pieces have cut bottoms.

This line runs through every conceivable article of utility, and numerous decorative pieces as well, such, for instance, as the tall flower vase illustrated. Little odds and ends, such as peppers, salts and candlesticks, etc., are fascinating and should make separate sales in large volume.

ORIGIN OF LOWESTOFT CHINA

AT the end of the North Parade, Lowestoft, is the Warren House—a place of great interest to connoisseurs of china. It was here, in the eighteenth century, that a discovery of fine clay was made which eventually led to Lowestoft manufacturing the china which is now so rare that it is almost priceless.

Initial experiments made by Hewlin Luson, Esq., of Gunton Park, near Lowestoft, with some fine clay discovered accidentally on his estate, resulted in complete success, and ultimately led to the opening of a factory at Lowestoft in 1756 for the manufacture of fine earthenware and porcelain "soft paste."

In 1775 a finely glazed and decorated "hard paste" was introduced, the efficiency and beauty of which betokened a brilliant success for the proprietors. Contemporary evidence indisputably shows that from 1770 to 1800 the Lowestoft wares were at the zenith of their fame. Owing, however, to the enormous expense and difficulty incurred in procuring china clay from Cornwall and elsewhere (after the original clay was exhausted), and the rapidly increasing competition of other makers, its prosperity waned, the collapse came and the works were closed in 1803.—*The London Globe*.

A STATISTICAL RETROSPECT

A CAREFUL analysis of the last few years' statistical returns indicates that the execution of previous orders for china and glassware kept up the import returns to June 30, 1908. Thus the figures for that period for three years were:

IMPORTS FOR 12 MONTHS TO JUNE 30 (Fiscal Year)

	1906	1907	1908
China, etc..	\$12,877,528	\$13,706,790	\$13,427,969
Glassware.	3,265,314	3,460,811	3,284,944

That the reduction of imports affected the latter part of the year is shown by the returns for the last three calendar years:

IMPORTS FOR 12 MONTHS TO DECEMBER 31 (Calendar Year)

	1906	1907	1908
China, etc..	\$13,564,289	\$14,219,648	\$10,565,186
Glassware.	3,291,284	3,680,538	2,495,573

Having been late in experiencing the effects of the panic, china and glassware will be all the slower to improve.

From the statistics of stock in bond, it is evident that a large part of the imports of china previous to June, 1908, was being then carried by importers; while glassware did not materially alter in the volume of bonded stock:

STOCK IN BONDED WAREHOUSES

	June 1907	December 1907	June 1908	December 1908
China, etc..	\$394,374	\$608,358	\$708,171	\$509,234
Glassware..	279,145	308,565	325,146	309,141

From the returns of January, 1909, as compared with a year before, the full effect of the reduced orders was being felt in china, while glassware maintained the position of January, 1908:

	January, 1908	January, 1909
China, etc.....	\$894,657	\$541,088
Glassware.....	213,125	209,677

The latest indications, somewhat differently tabulated, are furnished by the New York port statistics:

IMPORTS AT PORT OF NEW YORK

1909	China	Earthenware	Glassware
Week ending Feb. 13....	\$48,020	\$6,438	\$17,190
" Feb. 20....	56,794	5,278	32,919
" Feb. 27....	33,926	6,117	24,216
" Mar. 6....	66,372	7,116	37,764
4 wks. ending Mar. 6....	\$205,112	\$24,949	\$112,089

AMONG THE POTTERIES

THE general tone of the pottery industry continues to improve. All classes of manufacturing are apparently recovering from the recent distressing hard times, and the volume of orders now being placed would seem to warrant the assumption that the outlook is not merely a temporary spurt, but that the potteries in all sections are meeting the genuine needs of the selling end of the industry with pretty good assurance that these needs will keep everything working to full capacity throughout the summer.

With about eighty per cent. of the kiln capacity of the Western pottery district in operation, the business conditions are far better now than have existed for months. Manufacturers of potters' supplies are working their plants on better time, this indicating that the pottery manufacturers are doing a great business.

Business in the East Liverpool district has improved considerably. The more costly decorated ware appears to be selling the best, while the demand for the cheaper grades is greater than was anticipated at this time. Some of the manufacturers are crowding their plants in order to get the white ware through to the decorating departments.

Threatened floods in the Ohio valley caused some alarm among the local manufacturers during February, and the shortage of gas along the river front created no end of inconvenience to the Thompson, National, Harker, Colonial and Globe potteries. In some instances there was not enough gas in the mains to light the boilers.

A building is being erected for the use of the new Lambertville Pottery Company.

Looking over the entire Western field there are now but few plants remaining idle.

At the annual meeting of the Western Stoneware Company, at Galesburg, Ill., reports showed the concern to be in a flourishing condition. The old officers were re-elected.

At the annual stockholders' meeting of the American China Company, of Toronto, O., the following board of directors were elected: Thomas Price, I. W. Von Foseen, E. J. McEllvain, Charles J. Davis, A. S. Buckingham, Samuel B. and W. B. Goucher. The board organized by electing the following officers: President, A. S. Buckingham; vice-president, S. B. Goucher; treasurer, W. B. Goucher; general manager, Thomas Price.

The Thomas China Co., of Lisbon, Ohio, have started up their plant in full. The plant has been running all winter, but not in all departments. About 150 persons are employed there.

Business in the East is also encouraging, and the Trenton potteries seem to be getting their share. The season has opened in a manner to inspire confidence, and very many orders have been placed since the first of March.

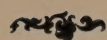
At Carrollton, O., there is a tendency to increase capacity. The firm is making four glost kilns a week, instead of three, as has been the custom in the past six months, and additional kiln men have been added to the crews.

The Newell plant has been booking gratifying orders, and indications for a full year are especially favorable at this plant. The salesmen report the need of pottery, as being apparent in all sections of the country, and conditions as materially improved.

The Canonsburg, Pa., pottery, which was recently sold to Canonsburg parties, was originally built by the East Palestine Pottery Co. It has never known a shut-down, and the management under the direction of John George expects to keep up the record.

The Homer-Loughlin China Company, it is reported, expects to furnish regular employment to their forces throughout the year, and, in corroboration of this, their Plant No. 1, which has laid idle for a period of nearly two years, will shortly resume operations. As part of the machinery was taken away, as well as the moulds and other accessories, considerable work will be necessary to put it in running condition again. Work will begin at once, however, which will be pushed to completion. The resumption of this plant will see the entire Loughlin pottery again in operation.

At a meeting of the Wheeling Potteries Company, on February 25, the property which has long laid idle, was sold to a new organization, to be called the Riverside Potteries Company, the capital stock of which is to be \$500,000, with a working capital of \$51,000. The following five trustees were elected: B. W. Peterson, F. J. Park, J. J. Holloway, W. F. Stifel and J. E. Wright. With the complete reorganization of the Wheeling Potteries Company and the resumption of operations at the two general ware plants eighteen additional general ware kilns will be added to the active list.



GROWTH OF WEILER BROS.

The new retail catalogue of furniture and complete household requisites, issued by Weiler Bros., of Victoria, B. C., is out for 1909 business. It is of tremendous proportions, containing 304 pages, handsomely printed on high quality paper of heavy weight, calculated to withstand constant handling. Every page is fully illustrated, and so comprehensive and well arranged a book should go forth upon its mission of selling and prove to be a powerful factor in the business getting department of Weiler Bros. It is gratifying to see so large a section of the catalogue devoted to the pottery and glass end of this big establishment, and also to note that only the best and most reliable lines of manufacture from well-known firms are represented.

This business was established in Victoria in 1862, by John Weiler, father of the present Weiler Bros., and has been continued ever since. The name of the firm was John Weiler until 1891, when it was given over to the four sons, and Mr. Weiler retired from active service, but always maintained a keen interest till his death in 1899.

In 1901 the youngest member of the firm died, and last year, in July, the eldest of the brothers passed away, and the firm is now car-

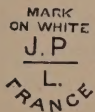
ried on by the remaining two sons, Charles and Otto.

The firm has experienced many ups and downs in its time, as in the early days Victoria was only a mining camp and Indian village.

The growth of the firm has been steady as the country developed, and now ranks as the leading one in the home furnishing line in British Columbia, and, in fact, all western Canada, when home furnishings alone are considered.

In the last few years British Columbia and particularly Victoria has made great progress, and from all indications will continue to do so for many years.

The value of the output of the British potteries is variously estimated at from \$27,750,000 to \$39,000,000. The potteries are located in various parts of the United Kingdom, including Staffordshire, London, Bristol, Leeds, Newcastle-on-Tyne and other smaller districts. The bulk of the manufactories, however, are in Staffordshire, in the west end of England, where extensive beds of clay and marl have been the basis of the industry for nearly two centuries. It is estimated that 80 per cent. of the pottery manufactured in the United Kingdom is in this district.



Pouyat Porcelaine

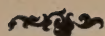


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AMONG THE GLASS MANUFACTORIES

WITH the approach of Easter, glass manufacturers have been busy shipping vases and novelties suitable for seasonable gifts. They also have been generally in receipt of more encouraging orders for novelty and souvenir pieces for summer resorts and amusement parks, and these lines represent no inconsiderable amount of business.

The demand for staple lines of blown and pressed glass is much larger than it was last year. The simple designs are in favor and manufacturers of Colonial lines are in some instances pushing their works to fullest capacity to keep up with the demand.

While orders for cut glass have been somewhat spasmodic, manufacturers generally feel that business is increasing, and many are confident that there are larger orders in sight.

There seems to be plenty of business in the bottle trade, but prices are said to be down to almost ruinous figures.

Staple and novelty lines of electric and gas globes are in fair demand, and the factories making such articles are busy.

The plant of the Wellsburgh Glass & Mfg. Co., which has been idle for some time, will probably be placed in operation shortly, as it is reported that a reorganization of the company will be perfected at an early date.

The Louis Levien Cut Glass Co. are rushing things—working three nights a week.

The McKee-Jeannette Glass Works expect to do more business this year than ever before.

The Imperial Glass Co., Bellaire, Ohio, are making heavy shipments, and the capacity of the factory is taxed.

The Shotton Cut Glass Co. is credited with doing a larger business than ever before, especially in their premium lines.

Efforts are being made to establish a plant in Wheeling, W. Va., for the manufacture of a new style of glass tile.

The plant in South Cumberland, owned by Mertens Bros., and formerly known as the Queen City Glass Works, will be used by the new Eastern Glass Co., of which William T. Breeden is the head.

GERMAN PORCELAIN AND STONEWARE INDUSTRIES DURING 1908

In reporting the main facts of last year's progress in the above industries, the *Tonindustrie-Zeitung* remarks that the falling off in German exports, besides affecting the United States trade, was likewise noticeable in business with South America, England, France and the Levant. In conjunction with the reduction in domestic business, the average decrease in output averaged 25 to 30 per cent.



PERSONAL

Charles Herman is the new buyer for Bailey Co., of Cleveland.

About the first of April W. F. Ellison will begin traveling again for the Cook Pottery, of Trenton.

W. M. Whitney & Co., of Albany, N. Y., have secured the services of Ernest Wade, formerly buyer for the William Barr Dry Goods Co., of St. Louis.

Wm. Colvin, representing Edward Boote, the American agent of Cauldon china and earthenware, is calling on the representative dealers throughout the middle west.

Willis H. Hankins, until recently superintendent of Plant No. 4, of the Western Stoneware Co., at Macomb, Ill., is now in charge of the plant of the Coffeyville (Kan.) Pottery Co.

Thomas A. O'Brien is now seeing the trade in New York City and nearby places in the interests of the Tajimi Co. He was formerly with Preston & Khoussi; also at one time with A. A. Vantine & Co.

H. H. Harker, president of the Harker Pottery Company, was elected to succeed the late William Brunt, Sr., as president of the Potters' National Bank, East Liverpool, Ohio. H. N. Harker, also of the Harker Pottery Company, was chosen to fill the vacancy on the board of directors.

Charles E. Rose, who has been manager of the Ideal Cut Glass Company's factory, at Canastota, N. Y., since its establishment in October, 1905, has sold his holdings in the company, and resigned his position as manager. The factory is doing well and constantly increases its force of workmen.

THE LATE FERDINAND HECHT, OF BERLIN

In commenting upon the recent death, from inflammation of the lungs, of Kommerzienrat Ferdinand Hecht, of Berlin, director of the Berlin firm of George Borgfeldt & Co., founder of the firm of Hecht, Pfeiffer & Co., *Die Porzellan-und Glashandlung*, remarks:

"The deceased maintained the closest relations with our industries, so that the death of this friend, apparently so full of life, is deeply lamented by them. His benevolent and conciliatory disposition ensures with all who knew him, a faithful and grateful remembrance.

JOHN M. OTTER

John M. Otter, collector of works of art, especially pottery, died March 3, in his home, No. 730 St. Nicholas Avenue, aged 84 years.

Edward Boote

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Fine English China and English Earthenware

NEW SAMPLES NOW READY

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CAULDON LIMITED
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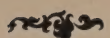


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TRADE NOTES

J. B. Pollock, of St. Louis, has opened a low-priced china and glass store in Centralia, Ill.

Fire at Hobart, Okla., destroyed the building occupied by the Dixie department store, with contents. Loss, \$150,000.

T. H. Hicks & Co., of Stanton, Tenn., have sold their stock of merchandise to J. T. Holland, who will continue the business.

G. L. McIntosh and J. O. Gates opened their hardware and crockery establishment in Sacramento, Cal., about the first of the month.

U. G. Stutzman, of Carlock, Ill., has sold his general store in that village to Joseph Esh. Mr. Stutzman has done a business of \$30,000 a year.

W. S. Handy has purchased the Bradley Mercantile Company, located at 807 West Douglas Avenue, Wichita, Kan., and will at once increase the stock.

J. J. Cravens, of Alma, Ark., has sold his stock of merchandise to J. F. McGehee, E. N. Thompson and A. B. Ragan, all of Alma. The new firm will organize a corporation and continue business. The price paid was about \$20,000.

Young & McCombs, proprietors of the biggest department store of Rock Island, Ill., will soon take possession of a handsome new six-story building. The store is strictly modern in every particular, and every floor will be occupied by the firm.

The stock of Giles W. Quarles Co., Baltimore, Md., china, cut glass and crockery, was damaged \$20,000 by fire March 1. The Quarles company moved its offices to 122 West Baltimore Street temporarily. There will be no interruption to business, and the work of the salesmen on the road will go on as usual.

An important change in the management of the wholesale crockery firm of C. E. Wheelock & Co., Peoria, Ill., was made March 6, when John Roth disposed of his holdings of stock to other members of the company. For fifteen years past John Roth has been the buyer for the company. Mr. Roth, it is said, contemplates opening an establishment of his own in Peoria.

According to the Newark *Star*, Max Blau, president of the New Jersey Cut Glass Company, which failed for \$6,000, showed a surprising ignorance of its affairs when questioned in the Bankruptcy Court. Blau was shown the concern's journal and asked about it, but said that he had never seen it before. He could not explain how the company happened to have liabilities of \$5,000, when he put \$2,000 into it, but referred the court to his brother, Arthur Blau.

Calendar Plates

No. 279



No. 096



No. 2684



No. 1051



No. 128



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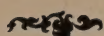
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Our line for 1909 eclipses previous efforts.

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Royal Staffordshire Pottery

BOURNE & LEIGH

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UPPER HANLEY POTTERY CO.

THE ROYAL ALLER VALE AND
WATCOMBE ART POTTERIES

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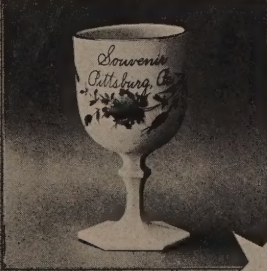
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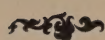
Send for our booklet.

ECONOMY AND THE CERAMIC INDUSTRY

The recent exhortation of Chancellor von Bulow to the German people to exercise more economy in their expenditure, has been criticized in the press organs representing the industries manufacturing luxuries. As the *Sprechsaal* remarks:

"The tendency towards luxury is, like ambition, a part of human nature. * * * German industrial experts are largely dependent upon the requirements in luxuries of foreign nations.

* * * We cannot live at home in Spartan simplicity, while urging our customers abroad towards Lucullian luxury, for the sake of paying more taxes."



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NEW CORPORATIONS

Bethania Stock Co., Bethania, N. C., \$25,000 capital. E. F. Strickland, C. H. Griffith, E. T. Lehman and others.

Engelhard Mercantile Co., Engelhard, N. C., \$10,000 capital. S. S. Marshall, H. W. Gibbs, T. A. Gibbs and others.

Centralia Floral Pottery Company, Centralia, Wash.; \$1,500. A. Brookwell, Mary Christensen, William Christensen.

Twelfth Street Store, Chicago, \$150,000; general department store. Nellie Whealey, Wade W. Meloan, Jerome J. Cermak.

The Love Company, Gastonia, N. C., capital \$100,000; paid in, \$6,000. John P. Love, Robert A. Love and John L. Bryan.

The proprietors of the new Globe Dry Goods and Crockery Company, Montgomery, Ala., are Messrs. Schulwolf, Katz & Schulwolf.

L. L. Denton Company, Bay Springs, Miss., \$50,000 capital. L. L. Denton, W. B. Ainsworth, C. O. Yelverton and H. A. Hinton.

Morris Mercantile Company, Elsinore, Utah, capital \$10,000. A. E. Morris, president; W. E. Morris, vice-president, and L. F. Morris, secretary and treasurer.

The Crump Mercantile Company, Savannah, Hardin county, Tenn., capital \$10,000. E. D. Martin, J. F. Williams, J. W. Martin, G. J. Garrison and J. E. Martin.

Colville Valley Co-operative Supply Company, Colville, Wash., capital \$50,000. President, Chris McDonald; secretary, George H. DeGrief; treasurer, W. L. Sax.

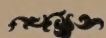
Neal D. Smith Co., Portland, Me., general mercantile business, \$100,000 capital; nothing paid in. The officers are: President and treasurer, Neal D. Smith, of Portland.

Economy Pottery Company, Deutzville, N. J., capital \$25,000. Incorporators: James H. Boswell, Thomas N. Deete and William Gleaves, Jr.; to do a general pottery business.

Kensington Pottery Company, Delaware, to deal in and with clay deposits, mineral deposits, etc. The incorporators are Walter Plish, of Philadelphia; Joseph W. Hitchen and E. L. Squire, of Wilmington. The capital stock is \$100,000.

Caemenrium Sales Co., New York, to manufacture pottery and earthenware; capital, \$150,000. Incorporators: Ford Huntington, No. 950 Lexington Avenue, New York; Robert P. Huntington, Staatsburg, N. Y.; Oliver G. Jennings, No. 7 East 72d Street, New York.

B. Altman & Co., of New York, capital \$3,000,000, organized to carry on a general merchandise business. The directors are Benjamin Altman, Michael Friedsam, Frank L. Nugent, 162 Riverside; Milton M. Klein, New York; Gustav A. Hammer, Thomaston, Nassau county; James H. Thompson, Mt. Vernon county, Alfred J. Boehm, Montclair, N. J.



Martin China

LIMOGES, FRANCE

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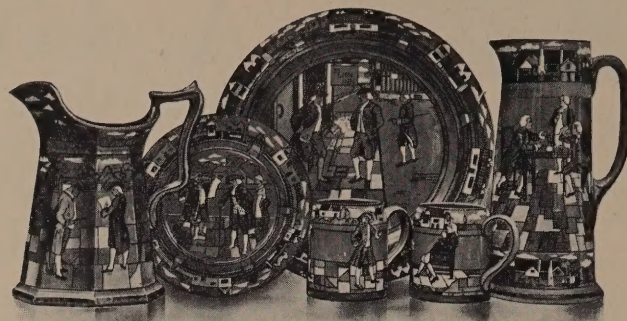
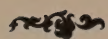
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To Dealers in Art Pottery,
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It is original in shape and decoration, having a rich olive-green body with hand-painted decorations underneath the glaze. It is furnished in Old English, as illustrated above, and in scenes from the Fallowfield Hunt. It is made for the best trade and will be an attractive and profitable addition to your pottery department.

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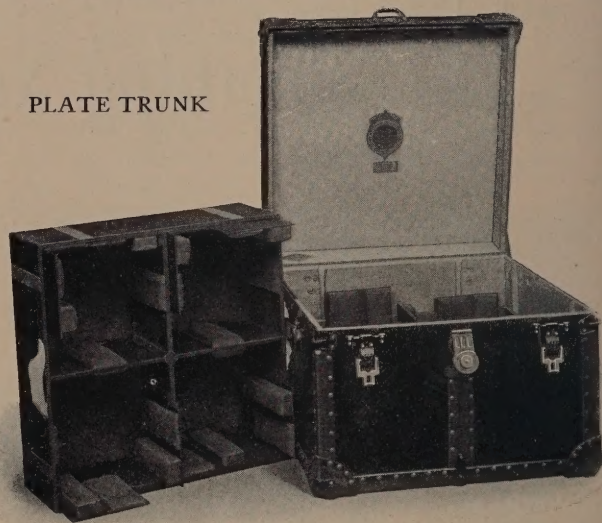
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MODERN MEN AND
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† This line *slipped*—to attract your attention

PLATE TRUNK



China and Glassware TRUNKS *and* TRAYS

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